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CATALOGUE OF EARLY PRINTED BOOKS

VOLUME II

ITALY AND PART OF FRANCE

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CATALOGUE

OF

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EARLY PRINTED BOOKS

VOLUME II

ITALY AND PART OF FRANCE

LONDON

PRINTED AT THE CHISWICK PRESS

1907

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ITALY

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ut illoꝝ persuasionem reuincamus. q sine ira deum esse credentes dissoluũt oẽm religionẽ. sine qua ut ostendimus. aut imanitate beluis: aut stulticia pecudibus adeq̃mur. In sola ei religione. id ẽ in dei summi notione: sapiẽtia est. Propheꝝ uniuersi diuino spiritu repleti: nihil aliud q̃ de gr̃a dei erga iustos: et de ira eius aduersus impios loquunt̃. quoꝝ testimonia nobis qdẽ satis sunt. uerũ his quoniã nõ credũt: illi qui sapientiam capillis et habitu iactant. rõe quoq; & argumẽtis fuerant a nobis refellẽdi. Sic enim ꝓponere agit̃. ut hũana diuinis tribuãt auctoritatẽ: cũ potius humanis diuina debuerint. Quę nũc sane omittamus. ne nihil apud istos agamus. et in infiniti materia ꝓcedat. Ea igr̃ queramus testimonia. q̃bus illi possint aut credere: aut certe non repugnare. Sibillas plurimi et maximi auctores tradiderũt greꝝcoꝝ: Aristoricus: et Appollodorus: Erithreus: nostroꝝ Varro et Fenestella. Hi oẽs ꝑcipuam et nobilem prẽter ceteras. Erithream fuisse cõmemorãt. Appollodorus qdẽ ut de ciui ac populari sua gloriat̃. Fenestella uero etiã legatos Erithreos a senatu eẽ missos refert. ut huius Sibillę carmina Romã deportarent̃. et ea consules Curio et Octauianus in capitolio quod tũc erat curante Quinto Catulo restituti: ponẽda curarẽt. Apud hãc de sũmo & conditore rerũ deo hutusmõi uersus reperiũtur. Ἄφθαρτος κτίστης αἰωνῖος αἰθερα ναίων τοῖς ἀκακοις ἀκακον προφερων πολὺ μειζομα μίσθον τοις δε κακοις ἀδικοις τε χολον και θῦμον ἐγειρων. id est incorruptibilis et conditor eternus in aere habitans. bonis bonũ ꝓferens. iustis multo maiorẽ mercedem. iniustis aũt & malis iram et furorem excitans. Rursus alio loco enumerans. q̃bus maxĩe facinoribus inciteẽ deus hęc inculit. φευγε δε λατρειας αμοκιους θεοσεωμτί λατρενε μοιχειας τε φύλασσι και αργεμος ακριτον ενμκμ ἰδίαμ γυμεαμ παιδων τρεφε μηδε φομενε και γαρ αθαματος κεχολωσεται οσκεμ αμαρτη. Id est. Fuge sceleratas religiones. et uiuo deo seruí. ab adulterio te abstine. et masculi ꝓmixtione praua. propam generationẽ crea. et ne occidas. His enim deus immortalis irascit̃ qui hęc agũt. Indignat̃ ergo aduersus peccatores.

Verum quia plures ut ostendi Sibillę a doctissimis auctoribus fuisse traduntur. unius testimoniũ satis nõ sit ad confirmãdam sicut intendimus ueritatem. Cumeę qdem uolumina: q̃bus Romanoꝝ facta conscꝑta sunt: in arcanis habent̃. Ceterarũ tm̃ fere oim libelli. quo minus in usu sint: oẽibus non uetantur. Ex q̃bus alia denũtians uniuersis gentibus iram dei

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ITALY

SUBIACO

239-240

LACTANTIUS FIRMIANUS, CAELIUS. DE DIVINIS INSTITUTIONIBUS, DE IRA DEI, DE OPIFICIO HOMINIS. 1ª. Lactantii Firmiani de diuinis institutiōibus ‖ aduersus gentes rubrice ṗmi libri incipiūt. ‖ 182ᵇ. Lactantii Firmiani de diuinis institutionibus aduersus gentes libri septem. ‖ necnō eiusdeȝ ad Donatū de ira dei liber unus. unacū libro de opificio hoīs ‖ ad Demetrianū finiunt̄. Sub āno dñi. M.CCCC.LXV. Pontificatus Pauli ‖ papę .ii. anno eius secūdo Indictiōe .xiii. die uero añpenultīa mensis Octo-‖bris. In uenerabili monasterio Sublacensi. Deo gratias. ‖

Subiaco: Sweynheym and Pannartz, 1465.

Folio. [A¹⁰, a-e¹⁰, f¹², g-n¹⁰, o¹², p, q, r¹⁰, aa².] 186 leaves; 36 lines. 216 × 132 mm. Type 1 and Greek type. Leaf 21 begins: īminuit Quare si iouem ex rebus . . . Hain, *9806; Proctor, 3288.

1ª-9ᵇ, table; 10, blank; 11ª-154ᵇ, de divinis institutionibus (11-72, books i-iii; 73-154, books iv-vii); 155ª-169ª, de ira dei; 169ᵇ-182ᵇ, de opificio dei; 183, 184, blank (wanting); 185ª, Lactantii firmiani errata ꝗbus ipe deceptus est. per fratrē ‖ Antoniū Randensem theologum collecta et exarata sunt. ‖ 186ᵇ, line 16 (end): septimi millesimi soluetur diabulus et ꝑsequetur fideles ut prius. ‖

The second, or possibly the first, extant book printed in Italy; the first with a printed date, and the first also in which Greek type is used. Nothing is known of Conrad Sweynheym and Arnold Pannartz, the two Germans by whom printing was introduced into Italy, previous to their arrival at the monastery of Saint Scholastica, at Subiaco, about forty-four miles from Rome. Saint Scholastica was a Benedictine monastery, and it is said that many of its inmates were Germans. Its abbot, Cardinal Turrecremata, probably encouraged the efforts of Ulrich Hahn, one of the first printers at Rome, as well as those of Sweynheym and Pannartz. After printing a Donatus (of which no copy is known to exist) as an advertisement, the two printers may have worked simultaneously on an edition of Cicero's "De Oratore" and this of the "De Divinis Institutionibus" and other treatises by Lactantius. The Cicero, which has only 109 leaves (large quarto) with 30 lines to the page, being the shorter book, appears to have been finished first. It bears no printed date, but a copy described by Signor Fumagalli is said to have a manuscript note dated Pridie Kal. Octobres M.cccc.lxv., *i.e.*, 30th September, 1465. In favour of the authenticity of this note, which has been challenged, is the fact that as the Lactantius consists of 188 leaves (folio) of 36 lines to the page, there would be quite twice as much work in it as in the Cicero, and it would probably take a month longer to complete than that and the Donatus put together. On the other hand, the interval between the issue of the Lactantius and the next and last book from the Subiaco press, S. Augustine's "De Civitate Dei" (29th October, 1465 to 12th June, 1467), is so long that the "De Oratore" seems needed to fill it, our possession of a list of the books of Sweynheym and Pannartz by the printers themselves excluding any theory of lost works. It is from this list, submitted to Pope Sixtus IV in 1472, that we know that both of the Cicero and of the Lactantius 275 copies were printed.

310 × 215 mm. The rubricator has added headings, paragraph marks, initials, and foliation throughout. Leaves 73, 185, 186 are in facsimile, and leaves 42, 49 are bound in reverse order. Inscriptions: (1) Est Monᵉⁱʲ Sacri Specus; (2) Iste liber ē Congⁿⁱᵃ Casiū alias Sᶜᵉ Iustine deputatᵍ ad usū monachoꝝ monᵉⁱʲ sublaceñ signatᵍ nʳᵒ 139 (changed to 596); (3) Inter preciosiora Cimelia Bibliothecæ Andreæ Felicis Oesselij Monacensis Qui habuit commutatione

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Subiaco: Sweynheym and Pannartz, 1465.

libro⁊ Factâ a Capucinis Monacens. Anno MDCCLXII; (4) Nunc Bibliothecæ Sollinganæ titulo donationis ab eodem Oesselio V.C. mihi Francisco Preposito Solling. factæ Die xxv Junii 1778. . . . From the Bennett collection. Book-plate of W. H. Crawford, of Lakelands. Black morocco, with the arms of Prince Eugene of Savoy.

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Sweynheym and Pannartz, 1467.

AUGUSTINUS. DE CIVITATE DEI. 1ª. Aurelii Augustini de ciuitate dei ‖ primi libri incipiunt Rubrice. ‖ [etc.] 12ᵇ, column 2, line 15. Aurelii Augustini de ciuitate ‖ dei rubrice feliciter expliciūt. ‖ 15ª. [I]NTEREA cū Roma gotho⁊ ‖ [etc.]. 271ª, column 2, line 9. AVRELII . AVGVSTINI . doctoris ‖ egregii atq; Episcopi ypponensis de ciui-‖tate dei liber uicesimus secundus explicit ‖ contra paganos. Sub anno a natiuitate ‖ domini . M.CCCC.LXVII. Pontificat⁹ ‖ PAVLI Pape secundi anno eius tertio. ‖ Tertio regnante Romano⁊ Impatore ‖ FREDERICO. Indictiõe .xv. die uero ‖ duodecima mensis Iunii. ‖ DEO GRATIAS. GOD AL.

Folio. [a¹⁰, b⁴, c-m¹⁰, n¹², o-r¹⁰, s¹⁰⁽⁺²*⁾¹¹, t-y¹⁰, ʒ⁸⁽⁺³*⁾⁹, A-C¹⁰, D⁸, E⁶⁽⁺²*⁾⁷.] 271 leaves; 2 columns; 44 lines. 264 × 163 mm. Hain, *2046; Proctor, 3289.

1ª-12ᵇ, tabula; 13, 14, blank; 15ª-271ª, text; 271ᵇ, blank.

This is the last of the four books printed by Sweynheym and Pannartz at Subiaco. As in the case of the Cicero and the Lactantius, the edition consisted of 275 copies.

This copy wants the two blank leaves. Many of the manuscript signatures still remain. On leaf 15 is a finely illuminated capital I containing four armorial shields and the letters ONOVS on a band.

408 × 288 mm. From the library of Lord Gosford. Brown russia, by Clarke and Bedford.

ROME

241-277

Rome: Sweynheym and Pannartz, 1469.

APULEIUS MADAURENSIS. OPERA. 1ª. [B]Essarion. S.R.E. Episcopus Cardinalis Sabinensis et ‖ Constātinopolitanus patriarcha : Niceni ueneranda nu-‖cupatiõe terra⁊ ubiq; celeberrimus : q̄ q̄ summis reipublice ‖ christiane negotiis impeditus : merita tamē indignatiõe cōmotus : ‖ [etc.] 177ᵇ, line 23. Lucii Apuleii platonici madaurēsis philosophi metamorphoseos ‖ liber : ac nōnulla alia opuscula eiusdem : necnon epitoma Alcinoi ‖ in disciplinarū Platonis desinunt. Anno salutis . M.CCCC.lxix. ‖ Paulo ueneto regnante secundo . anno eius q̄nto . die uero ultima ‖ mensis Februarii . Rome in domo Petri de Maximo. ‖

Folio. [a⁶, b-o¹⁰, p, q¹², r¹⁰, s⁸.] 178 leaves; 38 lines. 219 × 132 mm. Hain, *1314; Proctor, 3297.

1ª-5ᵇ, preface; 6ª, index; 6ᵇ, blank; 7ª-159ᵇ, text; 160, blank; 161ª-177ᵇ, Alcinous in philosophiam Platonicam; 178, blank.

Shortly after June, 1467, Sweynheym and Pannartz transferred their presses from Subiaco to Rome, where they issued the "Epistolae Familiares" of Cicero in the following November. This was succeeded by reprints of their three extant Subiaco books, the "Speculum" of Rodericus Zamorensis, the Epistles of S. Jerome, and the "De Officiis" of Cicero, the present work being the eighth issued by them after their removal. By the end of 1473 they had printed 56 editions, mostly of 275 or, in a few cases, 300 copies each, and, competitors being busily at work in several other cities of Italy, the market became overstocked. A petition to the Pope for pecuniary aid (printed, with a list of their publications, in their edition

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of Nicolaus de Lyra) in 1472 apparently met with no response, though the printers pleaded pitifully that their house was full of unsold quinternions, but bare of necessaries, and that "cessantibus emptoribus," their heavy expenses could not be borne. Disheartened by ill success Sweynheym retired from the partnership, and became an engraver. Pannartz started again by himself, issuing his first book in December, 1474. Eight other books followed in 1475, and three more in the first quarter of 1476. He is said to have died in 1476 or early in 1477.

335 × 230 mm. This copy has an extra blank leaf of the original paper at the beginning and end of the first quire. From the library of Lord Gosford. Blue morocco, by C. Lewis.

Rome: Sweynheym and Pannartz, 1469.

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Sumitis? an taxos pauidi timuistis amatas?
Sumite. non omni est corsica amara loco.
Ferre solet uobis hec insula mollia uina.
Munere tam magni dat meliora dei.
Radite siqua minus Gelium redolere uidentur.
Sed prius albenti querite digna loco.
Vos iuuenes nostri clarissima lumina secli.
Sumite uos Aulum: pectore. fronte. manu.
Pontificum summus: et muudi gloria Paulus.
Sacra magis: tustú est: hec quoq; scripta probat.
Ante illi dedimus diuina uolumina nostris
Teutonibus ficta: ille huic pius arce fauet.
Fluxerat in mendas poene omnis carta latina.
Coepimus hec: lapse det manus omnis opem.
Quid melius fieret: non nos noramus amici.
Si quis maius habet: proferat in medium.
Exposita est doctis ingenti gloria campo.
Ingenui nescit musa latere uiri.
Murmuret: ac dente laceret studia ista canino:
Ignoto quisquis malit biare lare.
Nostra pius tuta est: fidicq; Thalia modestis
Iudicibus: siqua es inuida turba tace.
Sede Petri Veneto Paulo florente secundo
Egimus hec Rome. gratia summo deo.

Anno Christi. M.CCCC.lxix. Paulo regnante.ii. Anno eius. v.
die uero. xi. mensis Aprilis. / In domo Petri de Maximis.

AULUS GELLIUS. NOCTES ATTICAE. 2ª. [C]Larissimum inter latinos auctores esse . Au. Gelium pater ‖ beatissime Paule .II. Uenete .pont. max. Nemo hominum ‖ doctiorū ullo tempore infitias iuit: et maxīs scriptoribus ‖ annumerandum . . . 23ª. [P]Lutarchus in libro quē οποση ψυχων και ‖ σωματων ανθρωποις περι ευφυϊαν [sic] και αρετην διαφορα. id est quantū inter hoīes ‖ animi corpisq; ingēio atq;

Sweynheym and Pannartz, 1469.

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arte oratoria.ęque ut.et ſententiis & figuris et cōpoſitione longa non animis ſolum ſed etiam auribus eſt ingratiſſima. Vitanda macrologia ideſt lōgior q̄ oportet ſermo. Vt apd Liuium.legati non impetrata pace retro domū unde uene/rant abierūt. ſed huic uicina peryfraſis uirtus habetur. Eſt et pleonaſmos uiciū: cum ſupuacuis uerbis or̄o oneratur. Ego oculis meis uidi. ſat eſt enim uidi. Emendauit & hoc urbane in Hircii cauſa Cicero.cum paſſiuum declamās filiū matri decem menſibus in utero dixiſſet. Alie inquit in pe/nula ſolēt ferre. Nonnunq̄ tn̄ et illud genus cuius exēplū priore loco poſui affirmationis gratia adhibetur. uocemq; bis auribus hauſi.tale uicium erit quotiens ocioſum fuerit et ſupererit: non cum adiicietur. Eſt etiam quę periergia uocatur cum ſuperuacua. ut ſi quis dixerit operoſitas. ut a diligenti curioſus & a religione ſuperſtitio diſtat.atq; ut ſemel finiam.uel uerbum omne qd̄ neq; intellectū adiuuat neq; ornatū uicioſum dici poteſt. ΚΑΚΟΖΗΛΟΝ ideſt mala affectatio per omne dicēdi genus peccat. Nam & tumida et exilia et prędulcia et abundantia et arcerſcita et exultā/tia ſub idem nomen cadunt. denigq; ΚΑΚΟΖΗΛΟΝ uocatur quod qdem ultra uirtutē quotiens ingenium iudicio caret et ſpē boni fallitur omnium in eloquētia uitioꝝ peſſimum. Nam cętera parum uitātur hoc petitur. Eſt autem totum in elocutiōe. nam rerum uicia ſunt ſtultum commune con/trarium ſuperuacuum. corrupta oratio in uerbis maxime impropriis redūdantibus compręnſione obſcura cōpoſitiōe fracta uocum ſimilium aut ambiguarum puerili captatiōe conſiſtit. Eſt autem omne ΚΑΚΟΖΗΛΟΝ utiq; falſum: et ſi non om̄e falſum ΚΑΚΟΖΗΛΟΝ. et dicitur aliter q̄ ſe natura habet. & q̄ oportet: et q̄ ſat eſt. totidem autem generibus corrumpit̄ oratio quot ornatur: ſed de hac parte & in alio nobis opere dictū eſt & in hoc ſepe tractat̄ & adhuc ſpget̄ omnibus locis. loquentes enim de ornatu. ſubinde queq; ſint uitanda ſimilia aūt uirtutibus uicia dicemus. Sunt in ornatu et hęc qd̄ male dipoſitū eſt id ΑΝΟΙΚΟΝΟΜΗΤΟΝ.

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uirtutibus intersit ‖ conscripsit . . . 202ª, line 23. Sede Petri Veneto Paulo florente secundo ‖ Egimus hec Rome. gratia summo deo. ‖ Anno Christi .M.CCCC.lxix. Paulo regnante .ii. Anno eius. v. ‖ die uero .xi. mensis Aprilis. In domo Petri de Maximis. ‖

Rome: Sweynheym and Pannartz, 1469.

Folio. [A⁶, B¹⁰, C⁶, a-e¹⁰, f¹², g-r¹⁰, s⁸.] 202 leaves; 38 lines. 219 × 129 mm. Type 2 and Greek type. Leaf 33 begins: cum insipientia minime conueniret . . . Hain, 7517; Proctor, 3298.

Leaf 1, blank (wanting); 2ª-6ª, letter of the editor, Giov. Andrea, Bishop of Aleria; 6ᵇ, 7, blank; 8ª-21ᵇ, table of contents; 22, blank; 23ª-201ᵇ, text; 201ᵇ-202ª, elegiac verses by the editor, followed by subscription given above; 202ᵇ, blank.

302 × 207 mm. The headings, foliation, and initials (in red and blue) have been added by the rubricator, who has touched the capitals throughout. From the Syston Park library (two ex-libris as usual, and note "Payne and Foss, 1828,") and that of Richard Bennett. Dark blue morocco, lined with watered silk, by Bozerian le jeune.

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BESSARION, Joannes. ADVERSUS CALUMNIATOREM PLATONIS. 2ª. Bessarionis Cardinalis Sabini & Patriarche Constātinopolitani ‖ capitula libri p'mi aduersus calūniatorē Platōis incipiūt feliciter. ‖ [etc.] 15ª. INcidit nuꝑ in manus nostras liber qdam : Qui Platonis ‖ atq; Aristotelis comparationem pollicebatur. Eū mox ‖ libenter auideq; amplexi [etc.].

Sweynheym and Pannartz, 1469.

232ᵇ, line 30. Aspicis illustris lector quicunq; libellos
Si cupis artificum nomina nosse : lege.
Aspera ridebis cognomina teutona : forsan
Mitiget ars musis inscia uerba uirum.
Cōradus suueynheym : Arnoldus pānartzq; magistri
Rome impresserunt talia multa simul.
Petrus cum fratre Francisco Maximus ambo
Huic operi aptatam contribuere domum.

Folio. [a⁸, b⁶, c-r¹⁰, s¹², t, v¹⁰, x¹², y¹⁰, z-A⁸.] 234 leaves; 38 lines. 219 × 131 mm. Hain, *3004; Proctor, 3300.

Leaf 1, blank; 2ª-14ᵇ, Introduction and table; 15ª-232, text; 233, 234, blank.

This copy has the three blank leaves. Of this edition, according to the printers' own statement, 300 copies were printed.

342 × 240 mm. In the original red leather binding, with brass corner-pieces, bosses, and clasps. On the clasps are the letters O.N.O.

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QUINTILIANUS, Marcus Fabius. INSTITUTIONES ORATORIAE. 1ª. [C]Ampanus. Francisco Piccolomineo Cardinali Senēsi ‖ meo Salutem. . . . 5ª. [E]Flagitasti quottidiano conuitio ut libros quos ad ‖ Marcellū meū de institutione oratoria scripseram : iam emittere inciperem. . . . 281ª. Marci Fabii Quintiliani institutionum oratoriarum ad ‖ Victorium Marcellum liber .xii. et ultimus explicit. ‖ Absolutus Romę in uia pape prope sanctum Marcum. ‖ Anno salutis. M.CCCC.Lxx. die uero tertia mensis ‖ Augusti. Paulo Veneto papa .ii. florente. anno eius .vi. ‖

J. P. de Lignamine, 1470.

Folio. [A⁴, a-f¹⁰, g⁸, h-k¹⁰, l, m⁸ n(+ 1* *mortuum*)⁷, o-z¹⁰, aa⁸, bb-ee¹⁰, ff⁸.] 281 leaves; 35 lines. 220 × 128 mm. Type 1 and Greek. Leaf 15 begins: siue appellationem nomini subiecerunt : . . . Hain, 13646; Proctor, 3381.

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est. maiore hominum damno q̃ suo spectaculis absolutis in quoꝝ fine populo coram urbertim fleuerat: Sabinos petit. aliquanto tristior: ꝙ sacrificanti hostia affugerat. qꝙ tempestate serena tonuerat. Deinde ad primam statim mansionem febrim nactus: cũ deinde lectica trãsferretur. suspexisse dicitur dimotis pallulis celum: multumq; cõquestus eripi sibi uitam immerenti: Neq; n. extare ullum suum factum penitendũ: excepto dumtaxat uno: id quale fuerit: neq; ipse tũc prodidit. neq; cuiq̃ facile succurrit. Quidam opinantur consuetudinem recordatũ: quam cũ fratris uxore habuerit: sed nullã habuisse persancte Domitia iurabat: haud negatura siqua omnino fuisset: immo etiam gloriatura ꝙ illi promptissimum erat in omnibus probris. Excessit in eadem q̃ pater uilla Idibus septẽbris post biẽniũ et mẽses duos dieſq; uigiti q̃ successerat patri: altero et q̃dragesio etatis anno. Quod ut palã factũ ẽ: ñ secus atq; i domestico luctu merẽtibus publice cũctis: Senatus ꝑsq̃ edicto cõuocaret: ad curiam cucurrit: obseratisq; adhuc foribus deiñ aptis: tãtas mortuo gratias egit: laudesq; con/gessit: q̃tas ne uiuo quidẽ unq̃ atq; ꝑsenu.

C. Suetonii Tranquilli.
Domitiani Flauii Impatoris uita.

Domitianus natus est nono kalen. nouẽbris patre Consule designatò imituroq; mense in sequẽti honorem: regione Vrbis sexta ad malũ punicũ domo quã postea in templum gẽtis Flauie cõuertit. Pubertatis ac prime adolescentie tempora tanta uitia tantaq; infamia gessisse fertur: ut nullũ uas argẽteũ in usu haberet. Satisq; constat Clodiũ Pollionẽ Pretoriũ uirũ i quẽ ẽ poema Neronis: qđ iscribit luscio. chirographũ eius con/seruasse & nõnũq̃ ꝓtulisse noctẽ sibi pollicetis. nec defuerũt qui affirmarẽt corruptũ Domitianũ & a Nerua successore mox suo Bello Vitelliano cõfugit in capitoliũ cum patruo Sabino ac pte presentium copiarum. Sed irrumpentibus aduersariis: & ardente templo apud edituum clam pernoctauit. Ac mane Isiaci celatus habitu: inter sacrificulos uane supstitionis cũ se transtyberim ad condiscipuli sui matrẽ Comite uno contulisset: ita latuit: ut scru/tantibus qui uestigia subsequuti erant: deprehendi nõ potuerit.

245. SUETONIUS: VITAE CAESARUM. ROME: SWEYNHEYM AND PANNARTZ, 1470.

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1ª-2ª, editor's preface; 2ª, Sequuntur Rubrice totius operis per ordinem. ‖ End 4ª; 4ᵇ, blank; 5ª-281ª, text (book ii, 33ª; iii, 52ª; iv, 78ᵇ; v, 98ª; vi, 126ª; vii, 145ª; viii, 165ª; ix, 186ª; x, 215ª; xi, 236ª; xii, 261ª); 281ᵇ, blank.

The editio princeps of Quintilian. The editor, Giovanni Antonio Campano, Bishop of Teramo, mentions in his preface that he had just before been editing Livy. This refers to Hahn's undated edition (Hain, 10126). This is probably the first book printed by de Lignamine, its competitor, a Suetonius, being issued in the same month, but without mention of the day. The printer was a native of Messina in Sicily, a physician in the Pope's household, and man of letters. He issued upwards of forty books during the seven years 1470-1476, and three others between 1481 and 1484.

331 × 215 mm. From the William Morris (with a note in his handwriting) and Syston Park libraries. Ex-libris of J. H. P. The arms of the first owner (azure, a bird argent, with beak and claws gules) on 5ª. Illuminated border on 5ª, and an illuminated initial to each book. Dark blue morocco.

Rome: J. P. de Lignamine, 1470.

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SUETONIUS TRANQUILLUS, GAIUS. VITAE CAESARUM. 1ᵇ. Io. an. Episcopi Aleriensis in recognitionē Suetonii ‖ ad Paulum. II. Venetū Pontificē Max. Epistola. ‖ 3ª. C. Suetonii Tranquilli de duodecim ‖ Cesaribus liber. C. Iulii Cesaris uita. ‖

Sweynheym and Pannartz, 1470.

107ª. Aspicis illustris lector quicunq, libellos
Si cupis artificum nomina nosse : lege.
Aspera ridebis congnomina Teutona : forsan
Mitiget ars musis inscia uerba uirum.
Conradus suueynheym : Arnoldus pānartzq, magistri
Rome impresserunt talia multa simul.
Petrus cum fratre Francisco Maximus ambo
Huic operi aptatam contribuere domum.

.M.CCCC.LXX.

Folio. [a-k¹⁰, l⁸.] 108 leaves; 38 lines. 217 × 131 mm. Type 2, and Greek. Leaf 11 begins: Pronum & sumptuosum in libidines . . . Hain, *15116; Proctor, 3307.

1ª, blank; 1ᵇ-2ª, editor's dedication, followed by verses, dated 1470, anno pontificatus 7; 2ᵇ, table of contents; 3ª-107ª, text (3ª, Julius Caesar; 17ᵇ, Octavianus; 37ᵇ, Tiberius; 51ª, Caligula; 62ᵇ, Claudius; 72ª, Nero; 84ª, Galba; 88ᵇ, Otho; 91ª, Vitellius; 94ᵇ, Vespasian; 99ᵇ, Titus; 101ᵇ, Domitian); 107ᵇ, 108 (wanting), blank.

A woodcut bar, 220 × 23 mm., repeated twelve times, and nine initials, 43 × 42 (A, D, E, G, M, P, R, T, V; three repeats), which are designed to fit against the bar. These are found in a few copies only, and were added afterwards by hand pressure, as in Jenson's "Cornelius Nepos," No. 287. The initials were subsequently used as initials in the ordinary way in 1484 by Oliverius Servius de Tolentino. They were closely imitated by the astronomer-printer Johann Müller of Nuremberg (see No. 172 in this catalogue).

The date in the editor's preface shows that the Suetonius was issued late in 1470 (after 31st August). The Quintilian is similarly dated, and is mentioned in the preface here as already completed, as far as the editor was concerned; but in the list of works appended to the petition to the Pope in the "Nicolaus de Lyra" the Suetonius not only precedes the Quintilian, but is divided from it by the Leo Magnus. It is clear, then, that these three books were issued very close together.

273 × 193 mm. A wormed copy, wanting leaves 1, 55, 56, and 108. From the library of William Morris, with his autograph. Ex-libris of "Stanesby Alchorne, Tower of London." Eighteenth-century French red morocco.

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Rome: Ulrich Hahn, 1470.

TURRECREMATA, JOANNES DE. EXPOSITIO PSALTERII. 1ª. [B]Eatissimo patri et cle‖mentissimo domino Pio secundo ‖ Pontifici maximo Iohānes de Tur-‖recremata . . . 203ª. Reuerendissimi Cardinalis sancti ‖ Sixti Expositio breuis & utilis super toto psalterio : ‖ Romę impressa die Quarta mensis

nomini deputatum ſicut unicornium quia ſicut illud animal non permittit aliud animal accedere ad cubiculū ſic deus prohibuit alienigenam intra templū miniſtrare in terra .ꝟ. ī iheruſalem quā fundauit pro cultu ſuo & ſolio ſuo ſtabiliter quātū fuit ex parte ſua & ita fuiſſet niſi peccata iſrahel impediuiſſent.

Et elegit Dauid ſeruū ſuum in tribu iuda & inter filios yſai q̄uis eſſet iunior & ſuſtulit de gregibus ouiū ſequentem oues fetas accepit eum in regem | & ita ex paſtore pecudū ad regimē hominū eſt tranſlatus Vnde ſequitur.

Paſcere .ī. elegit ut paſtat populū deſcēdentē de Iacob & Iſrahel populū eundē a deo ſpecialiter dilectū ſibi.

Et gubernauit eos in puritate cōſcientie & in operibus ab eo prudenter actus deduxit eos ad uirtuoſe & pacifice uiuendum

Pſalmus . Lxxviii . In quo propheta deplorat captuitatē Iheruſalē tempore regis Anthiochi.

Propheta Dauid licet longis ante temporibus q̄ rex exiſteret Anthiochus omnia tamē more ſuo quaſi trāſacta refert que ſpiritu ſancto repletus preuidebat eſſe futura unde deflens pietatis affectu ait. o.

O Deus uenerunt gentes in hereditatē tuā polluerūt ſanctū templū tuū ſacrificādo in eis ydolis ſuis poſuerūt Iheruſalē euertentes eā quaſi caſulam uel ſicut tugurū ſiue acerū lapidum ubi ſolent cuſtodes poni ad cuſtodienda pomeria.

Poſuerūt cadauera inſepulta ſeruorū tuorū eſcas uolatilibus celi & non ſolū illis ſed etiā beſtiis terre .ſ. lupis & canibus poſuerunt eſcas carnes ſanctorum tuorū.

Effuderunt ſanguinē eorum in tanta copia & ita uiliter ſine aliquo reſpectu miſericordie ſicut effūderent aquā & non ſolum intra muros ſed etiam in circuitu Iheruſalē

octobris per ‖ honorabilē uirum magistrum Vdalricum Gallum ‖ de Bienna Anno domini Millesimoquadringen-‖tesimoseptuagesimo. Laus Deo. ‖

Quarto. [a-c^{10}, d^{12}, e-m^{10}, n^{12}, o^{10}, p^{12}, q-t^{10}, v^{8}.] 204 leaves; 33 lines. 192 × 113 mm. Types 2 and 3. Leaf 11 begins: pauperū non carebit remuneratione . . . Hain, *15695; Proctor, 3341.

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1ª-2ᵇ, dedication; 3ª-203ª, text; 203ᵇ, blank; 204ª, Registrum huius libri; 204ᵇ, blank.

Rome: Ulrich Hahn, 1470.

The use of large Gothic versal letters in this first edition was copied in the later reprints by Schoeffer and by a printer at Saragosa, who actually imitated those of Hahn. The signs used to mark the beginning and end of quotations are curious; they appear to be sometimes kerned under the preceding letter, but vary much in form.

Ulric Hahn was a native of Ingolstadt and a citizen of Vienna. In his editions of the classics he Latinized his surname into Gallus (a cock) and then played on the other meaning of the word in a colophon in verse in which he told the descendants of the geese who saved the Capitol at Rome from the Gauls that the time of vengeance was now arrived, as a Gallus had come to Rome who would make them superfluous by printing in a single day as much as could be written with any goose-quill in the course of a year. His earliest dated book, an illustrated edition of the Meditations of Cardinal Turrecremata, was finished on the last day of 1467, only a few weeks after the appearance of the Cicero with which Sweynheym and Pannartz began their career at Rome. It is probable that his press was set up while Sweynheym and Pannartz were still at Subiaco, and if the anonymous edition of the Epistles of S. Jerome, which Mr. Proctor transferred to him from Naples, preceded the Turrecremata, he must have been before them also as a publisher. With the aid of the famous scholar Campanus, Hahn's classical editions competed worthily with those of his rivals, and he was saved from financial disaster by the aid of a merchant-partner, Simon Nicolai Chardella, with whom he worked from 1471 to 1474. From December, 1474, to the same month in 1478 he was once more by himself, Chardella also producing a few books separately. Hahn's total known output (including his partnership) amounts to upwards of eighty editions.

283 × 191 mm. Initial in red and blue on 1ª; rubrications in red or blue throughout; illuminated border and initial on 3ª. Bought by Michael Wodhull at the Pinelli sale, 1787, for £5 7*s*. 6*d*.; the binding cost him 16*s*. The arms of the first owner are on 3ª: azure, a lion rampant between four roundels, argent?; on a chief of the last, an imperial eagle displayed, sable. From the library of William Morris. Binding of russia, with Wodhull's arms.

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THOMAS AQUINAS. QUAESTIONES DE DUODECIM QUODLIBET.

Georg Lauer, 1470.

2ª. [A]bsolutione sacramentali utrum debeatur culpa questiõe .x. ‖ quodlibeti quarti. 7ª. [Q]Vesitum est de deo : angelo : & homīe. De ‖ deo . . . End, 218ª: . . . quodli-‖beto uidelicet tercio . q . xxiii . Et tātum de istis. Explicit ‖

Folio. [a, b⁸, c-g¹⁰, h⁸, i¹⁰, k⁸, l-x¹⁰, y, z⁸.] 218 leaves; 33 lines. 215 × 129 mm. Type 1. 9ª begins: refertur ad scientiam : non aliqua . . . Hain, 1400; Proctor, 3405.

Leaf 1, blank (wanting); 2ª-6ᵇ, table; 7ª-92ᵇ, text of quodlibet, 1-4; 93ª-218ª, text of quodlibet, 5-12; 218ᵇ, blank.

On 159ᵇ a sentence omitted (through homoioteleuton) in the text is printed in the lower margin.

One of the books printed in the monastery of S. Eusebius, being in the same type as the Chrysostom of 1470, 29th October (Hain, *5036), which has that imprint (Rome in S. Eusebii monasterio scripte & diligenter correcte anno dñi M . CCCC . LXX, etc.) On the strength of the colophon to the Antoninus of 1472 (Studio correcta diligenti sepeq; lecta ‖ Per Celestinum nomine, sed re puluerinum ‖ Sancto in Eusebio degentem cenobio ‖ Qui me scribebat. Ge. lauer nomē habebat ‖ Rome versatus tunc . sed Herbipoli natus . . . Hain, *1174), it has always been assumed that Lauer was the printer of these books, though there is no direct statement to this effect. But the conclusion has recently been doubted.

Lauer was a native of Wurzburg, and, during the twelve years he was at work, printed about sixty books. It was he who completed the edition of S. Jerome's Letters left unfinished by Pannartz.

307 × 222 mm. Rubricated. Initials in red and blue; capitals touched with yellow. From the library of William Morris. The Gaignat copy, bought at the Payne sale in 1772 by Wodhull (price erased, £3 3*s*.?). Eighteenth-century French blue morocco.

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D ſecũdum ſic procedit. Videtur ꝙ illi quí ſunt obligati uoto uel iuramẽto ad intrâdum religionem nõ teneantur íntrare. Omnís enim xp̃i actio noſtra eſt inſtructio. ſed dominus nõ imponebat homínibus neceſſitatẽ. ſed hoc relínquebat eoꝝ libere uolũtati. unde dicebat cuídam ut habetur Math. xix. Si uis ad uitã ingredi ſerua mãdata, & itez̃ ſi uis pfectus eſſe uade & uende oñía, &ceterea. & prime corin. vii. De uirgínibus aũt preceptum domíni nõ habeo: cõſilíum autẽ do. ergo uidetur ꝙ non de neceſſitate teneantur aliquí religionem íntrare propter iuramẽtum uel uotum. Preterea nullus poteſt iuramẽto uel uoto obligarí ad aliqđ in quo detrimẽtum perfectionís paciatur. ſed per hoc ꝙ aliquí religionem íntrant: detrimentum perfectionís paciunt. ímpediũtur. n. ꝑpter religionís obſeruãtiã a uiſitatõe ínfirmoꝝ: & collatione elemoſinaꝝ: & alíís operíbus pietatis in qua ſumma xp̃iane religionís cõſiſtit. ut Ambro. dicit ſup illud ad Thí. v. Pietas ad oñía utilis eſt. ergo illi qui iurauerũt uel uouerunt religionem íntrare nõ tenẽtur. Preterea Proſper dicit ín. íi. de uita contemplatiua. Sic ieiunare uel abſtinere debemus ut nos nõ ieiunãdi uel abſtínendi neceſſitate ſubdamus, ſed illi quí ſunt in religione: ex neceſſitate uoti uel obediencie abſtinẽt uel ieíunant. ergo mínus merẽtur. nõ ergo ad religionís ſtatum poteſt aliquis iuramento uel uoto obligarí. Preterea uírtus eſt circa difficile & bonum. ſed difficilíus eſt bene uíuere ín ſeculo: q̃ ín religione. ergo magis eſt uirtuoſum. nõ ergo ad ſtatũ religionís aliqs iuramẽto uel uoto obligarí põt. Preterea: cõmunís utilitas preferẽda eſt bono priuato. ſed ꝑ hoc ꝙ aliquí religionẽ íntrant: derogatur cõmuní utilitatí. ſi enim omnes religionem íntrarẽt nõ eẽnt quí plebíum curam agerent. & ita populus ſine rectoríbus remaneret. ergo melíus faciunt ſi nõ íntrãt religionẽ q̃ ſi íntrant. ℣ Sed cõtra eſt quod dicitur ín pſalmo. Vouete & reddite dñio deo ueſtro. ubi dicit gloſa Qz uouere deo uolũtati cõſulitur. ſed poſt uoti ꝓmíſſionem redditio neceſſarío exigit. Item eccleſiaſtici. v. dicit. ſi qd uouíſti deo ne moreris reddere.

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SILIUS ITALICUS, CALPHURNIUS, HESIODUS. 2ª. Silii Italici Punicorum ‖ Liber primus Incipit. 162ᵇ, line 25. Anno dñici Natalis. M.CCCC.LXXI. die .V. ‖ mensis Aprilis. Summo Pont. Paulo . II . Veneto ‖ Anno pont. VII. Io. An. Epūs Alerieñ In Insula ‖ Cyrno. recognitionē absoluit diebus circiter .xv. ‖ Lector beneuole uale perpetuo. ‖ **Rome: Sweynheym and Pannartz, 1471.**

Aspicis illustris lector quicunq; libellos
Si cupis artificum nomina nosce : lege.
Aspera ridebis cognomina Teutona : forsan
Mitiget ars musis inscia uerba uirum.
Cōradus suueynheym : Arnoldus pānartzq; magistri
Rome impresserunt talia multa simul.
Petrus cum fratre Francisco Maximus ambo
Huic operi aptatam contribuere domum.

166ª. C. Calphurnii carmē bucolicū incipit feliciter. 182ª. Hesiodi Poete ἔργα καὶ ἡμέραι ‖ .i. opera. & dies georgicon Liber. 193ᵇ, line 17. Ille quidem . qui diis gratus cui cognita sunt hec ‖ Omniaq; inspiciens rerum se exercet ad usus. ‖ Finis. ‖

Folio. [a-p¹⁰, q⁸, r⁶.] 164 leaves (1-164). Leaves 1, 163, 164, blank. Silius Italicus. [A⁶, B¹⁰.] 16 leaves (165-180). Leaf 165 blank. Calphurnius. [aa⁸, bb⁶.] 14 leaves (181-194). Leaf 194 blank. Hesiod. 194 leaves; 38 lines. 217 × 104 mm. Hain, *14733; Proctor, 3317.

326 × 229 mm. Wanting leaves 1, 163, 164, all blank. Two volumes. With the bookplates of the Duke of Sussex and Lord Gosford. Dark blue morocco.

249

QUINTUS CURTIUS RUFUS. GESTA ALEXANDRI. 1ª. [I]NTER hec Alexander ad conducen-‖dum. . . . 149ᵇ. Finis gestorum Alexandri Magni que. Q. Curtius ‖ Rufus uir Romanus litteris mādauit. Et Pōponi⁹ ‖ nrō tēpore correxit. Ac Georgius Lauer impressit. ‖ **G. Lauer, c. 1471-72.**

Quarto. [a-k¹⁰, l-p⁸, q¹⁰.] 150 leaves; 32 lines. 178 × 105 mm. Type 2. Leaf 11 begins: eo4 subiecta memorabat: Cum adierat . . . Hain, 5879; Proctor, 3407.

1ª-149ᵇ, text; 150, blank (wanting).
This edition and that of Wendelin of Speier (also undated) are rivals for the position of princeps. The Q in the explicit is made out of a Qu, the u of which has been so clumsily erased as to be quite visible.
252 × 186 mm. From the Firmin-Didot collection and that of Richard Bennett. Red morocco by Lortic.

250

TURRECREMATA, JOANNES DE. MEDITATIONES. 1ᵇ, below a woodcut. Meditationes Reuerendissimi patris domini Iohannis de Turre-‖cremata Sacrosancte Romane ecclesie Cardinalis posite z depicte ‖ de ipsius mādato in eccl'ie ambitu sancte Marie de Minerua Rome ‖ 30ᵇ. Finite sunt contemplationes . Reuerendissimi patris domini ‖ Iohānis de Turrecremata . sacrosancte **Hahn and Chardella, 1473.**

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Rome: Hahn and Chardella, 1473.

Romane eccl'ie cardi ‖ nalis . posite et depicte de ipsius mādato . in eccl'ie ābitu sancte ‖ marie de Minerua Rome . Nō atramēto . plumali . calamo . ‖ neꝙ stilo ereo . sed artificiosa quadā adinuētione imprimēdi ‖ seu caracterizādi sic effigiatū . ad dei laudē industrieꝙ est cōsū-‖matū . per Vldaricū gallum alemanū . et Simonē de luca An-‖no domini . M . cccc . lxxiii . die uero . xvii . Octobris . Regnante ‖ Sixto Quarto Pontifice maximo . ‖

Quarto. [a-c^{10}.] 30 leaves. Lines irregular, but there are usually 17 lines of text below a cut. Such pages measure 232 × 172 mm. Type 5. Leaf 11 begins: baptisari uoluit . . . fluē-‖ta . . . Hain, *15724.

1^{a}, blank; 1^{b}-30^{b}, text and cuts (26^{a} is blank).

A perfect copy should contain 33 cuts, of which all but one measure about 123 × 172 mm. each, viz., the Creation of the World, Creation of Man, Temptation of Adam and Eve, Annunciation, Nativity, Circumcision, Magi, Presentation, Flight into Egypt, the young Christ in the Temple, the Baptism, Temptation, Christ giving S. Peter the Key, Transfiguration, Christ washing the Disciples' feet,* the Last Supper,* the Betrayal, Christ before Pilate, the Crucifixion,* the B. Virgin in her grief, the Harrowing of Hell,* the Resurrection, Christ and S. Peter, the Ascension, the Descent of the Holy Spirit,* a Corpus Christi procession, Abraham and the Three Strangers, the Tree of S. Dominic (219 × 163 mm.), S. Sixtus appearing to a Dominican, the Assumption, Christ in glory in a mandorla of Angels, Christ and the B. Virgin with the Saints, a Mass for the Dead with souls in the guise of naked bodies as worshippers. The starred cuts are lacking in this copy.

The second Roman edition of a book which was first printed by Hahn in 1467 (31st December) and until recently passed as his first production. It was again printed by Hahn (his last book) in 1478; this edition is described below (No. 252). The celebrated edition of 1479 by Neumeister is also described in this catalogue (No. 377). The Speier edition of 1472, in double columns, is without cuts.

271 × 199 mm. The woodcuts are heavily coloured, and many of the pages have been at one time torn across in the middle. Leaves 14, 17, and 19 are wanting, and the upper half of 23 is in manuscript. From the Inglis library (ex-libris)—No. 781 in the sale of 1900—and that of Richard Bennett. Brown morocco, by Pratt (1866).

251

Pannartz, 1475.

HIEROCLES. IN CARMINA PYTHAGORAE. 1^{a}. AD NICOLAVM PONTIFI ‖ CEM. V. AVRISPAE IN HIE ‖ ROCLEM PREFATIO. ‖ [etc.] 3^{a}. [S]APIENTIAE STVDI ‖ um est qd̄ in purgatione & ‖ ꝑfectione humane uitæ uer ‖ satur. Purgamur enī ꝑ phi- ‖ losophiā ac nostra terrena ignorātia ‖ [etc.] 91^{b}, line 1. HIEROCLIS PHILOSOPHI ‖ ET SANCTISS. IN AVREOS ‖ VERSVS PYTHAGORAE O ‖ PVSCVLū PRESTANTISS. ‖ ET RELIGIONI ‖ CRISTIANAE ‖ CONSENTANEVM HIC FE ‖ LICITER CōPLETVM EST ‖ AC PER INGENIOSū VIRꝫ ‖ AR-NOLDVM ‖ PANNARTZ ‖ ROMAE IMPRESSVM IN ‖ DOMO CLARI CIVIS PETRI ‖ DE MAX. ‖ ANNO INCARNATI ‖ VERBI. M. CCCC ‖ LXXV. DIE. XXI. ‖ SEPT. SEDEN. SIXTO. IIII. ‖ ANNO ‖ EIVS ‖ .V. ‖ 92^{a}. Registrum; 92^{b}. blank.

Octavo. [a-k^{8}, l, m^{6}.] 92 leaves; 24 lines. 137 × 76 mm. Hain, 8546; Proctor, 3530.

Leaves 1-2, preface; 3^{a}-91^{b}, text; 92^{a}, Registrum; 92^{b}, blank.

Below the colophon is the inscription: "Antonii Seripandi ex Iani Parrhasii testamento." Parrhasius was an author and commentator and edited Sedulius.

183 × 135 mm. Apparently from the Pinelli library. Half vellum.

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Educant oculi tui fidelis anima fletum liqueſcat ſpiritus tuus compaſſionis igne conſiderans q̃ ignominioſe q̃ turpiter q̃ crudeliter deductus ſit ſaluator tuus ad Caiphā 7 ſenioꝛes iudeoꝛum Quāta in illoꝛum malignantium concilia a pꝛopꝛia gente pertulit. Vultum enim illum honoꝛabilez in quem angeli pꝛoſpicere deſiderāt qui omnes celos adimplet letitia quem depꝛecantur omnes diuites plebis polluti labii ſui ſputis inquinauerūt ſacrilegis manibus cecide rūt uelo cooperuerunt 7 dominū uniuerſe creature tanq̃ ſeruum conte ptibilem colaphiſauerunt. ubi adimpletū eſt illud yſaie Vidimus eū 7 non erat ei ſpecies nec decoꝛ. quia uultum eius iniquoꝛum liuoꝛ uerberibus fedauerat Qui tandem uinctus ad pilatum falſis teſtimonis accuſatur 7 tanquam reus moꝛtis petitur crucifigi coꝛam quo ſtabat ihesus inclinato capite. uultu placido ſermone raro. uoce ſubmiſſa. fixis in terra aſpectibus. paratus ad obpꝛobꝛia. 7 ad uerbera

CHRIST BEFORE CAIAPHAS.

TURRECREMATA, Joannes de. MEDITATIONES. 1ᵇ, below a woodcut. Meditationes Reuerendissimi patris domini Iohannis de Turrecre‖mata Sacrosācte Romane ecclesie Cardinalis posite ꝛ depicte de ipius ‖ mandato in ecclesie ambitu sancte Marie de Minerua Rome. ‖ 29ᵇ. Finite sunt contemplationes

Rome: Hahn, 1478.

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Rome: Hahn, 1478.

Reuerendissimi patris domini Io‖hānis de Turrecremata sacrosancte Romane eccl'ie Cardinalis ‖ posite ꝛ depicte de ipsius mādato in eccl'ie ābitu sancte Marie de ‖ Minerua Rome . ꝑ Vdalricū gallum alemanū Anno domini. ‖ Mcccc lxxviii . Die uero . ix . Decembris Regnante Sixto Quar-‖to Pontifice maximo. ‖

Quarto. [a-c^{10}.] 30 leaves. Lines irregular; a normal page (cut and 17 lines of text) measures 232 × 172 mm. Type 5. Leaf 11 begins: baptisari uoluit . . . fluen-‖ta . . . Hain, *15725; Proctor, †3377.

1^{a}, blank; 1^{b}-29^{b}, text; 30, blank.

This edition closely follows that of 1473, except that the full-page cut (leaf 26 of 1473) of the Dominican tree is omitted.

267 × 206 mm. The cuts are uncoloured. From the collections of J. S. Pakington, W. H. Crawford (Lakelands), and William Morris. Mottled calf.

253

SIBYLLA LIBICA

Sibylla Libica ornata ſerto uiridi & flore in capite: ueſtita pallio honeſto: & non multū iuuenis Sic ait. Ecce ueniet dies & illuminabit dñs cōdēſa tenebrarum & ſoluent nexus ſynahoge & defluent labia hominū: & uidebunt regē uiuentiū tenebit illum in gremio uirgo domina gentiū: & regnabit in miſericordia: & uteruſ matris eiuſ erit ſtatua cunctorum.

THE SIBYLLA LIBICA. (LEAF 12, RECTO.)

J. P. de Lignamine, 1481.

BARBERIIS, Philippus de. OPUSCULA. 1^{b}. IOANNIS PHILIPPI DE LIGNAMI ‖ NE EQuITIS SICVLI. AD SIX. IIII. ‖ PON. MAX. PREFATIO. ‖ 82^{a}. Impssum Ro. An. dñi. MCCCCLXXXI. Se ‖ dēte Sixto.

14

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iiii . Pont. Max. An. eius Vndecimo ‖ Die prima Mensis Decembris . Fœliciter. ‖

Quarto. [a-c⁸, d⁶, e-k⁸, l⁴.] 82 leaves; 26 (27) lines. 150 × 87 mm. Type 2. Leaf 9 begins: quibus nos deū & patrē . . . Hain, 2455; Proctor, 3961.

Rome: J. P. de Lignamine, 1481.

1ª, blank; 1ᵇ-2ᵇ, Lignamine's letter to the Pope. The other contents are given in the printer's letter (2ª, line 24): Decreui caracteribus perpetuis im‖primere cæleberrima opuscula: quæ clarissimus ‖ artiū & theologie īterpres mgr̄ Philippus ex or‖dīe p̄dicatoꝝ cōterrāeus & affinis meus edidit ‖ (2ᵇ) In quibus ante omnia tractatus est de discordā‖tia inter Eusebium Hieronymū : & Aureliū Au‖gustinum approbatus Sibyllarum & ppheta‖ ‖ dictis omniumq̄ gentilium : & philosophorū : ‖ & veterum poetarum : qui de Christo uaticina‖ti sunt : atq̄ aliqua p̄dixerunt. [3ª-32ª, 32ᵇ: PROBĘ ROMANĘ CARMINA. ‖ end, 47ª.] Deinde cōmēta‖rii sup̄ Symbolum Athanasii; [47ᵇ-57ᵇ] : orationem dominicam; [57ᵇ-101ᵇ] : & salutationem angelicā; [61ᵇ-64ᵇ] : mox explana‖tio sup̄ Te deum laudamus; [64ᵇ-70ª]: & Gloria in excel‖sis deo; [70ª-73ª]: Demum; [73ª] Donatus theologus : quo the‖ologice questiones grāmatica arte soluuntur; end 82ª, line 5; then register and colophon; 82ᵇ, blank.

The differences which this edition shows from that of Riessinger (No. 254) and from its own register are noteworthy, and the first three sheets seem to have been cancelled and reprinted, so that what were originally ten leaves are extended to twenty-four. As compared with Riessinger's edition, the text from 6ᵇ, line 9, to 10ᵇ, line 23 of this edition, and sixteen of the cuts, with the text below them, are not in the Riessinger edition. As to differences between the register and the text, in the register the word peccator is the first word of sig. b3; it is now the first word of d1, and is a vox nihili, for which reason it has been erased in this copy. No doubt this quire is really one of eight leaves with the first two leaves cancelled. The word peccator is, in fact, the last word of the text to the last Sibyl (Sibylla Agrippa), now on 22ª, and this fact alone proves the recasting which the text has undergone.

Twenty-six two-third page woodcuts (ranging from 97-107 × 73-75 mm.), used as twenty-nine, viz., twelve Sibyls (the same block is used for Libica and Agrippa), eleven prophets (Hosea, Jeremiah—two different cuts borrowed respectively from Isaiah and Zachariah—Joel, Ezekiel, David, Daniel, Jonah, Malachi, Zachariah, Micah, Isaiah), Christ with the Emblems of the Passion, S. John Baptist, the Nativity, Plato Philosophus, and Proba. Whatever merit the designs may have had is obscured by the extraordinary badness of the cutting, which makes many of the figures merely humorous. The cut here reproduced is a very favourable specimen.

182 × 133 mm. From the Syston Park library (two ex-libris) and the Bennett collection. Russia by Lewis.

254

BARBERIIS, PHILIPPUS DE. OPUSCULA. 1ᵇ. TRACTATVS. SOLLEMNIS. ET. VTIlis ‖ editus per religiosum uirū magistrū Philippū ‖ Syculū Ordinis predicatorum Sacre theologie ‖ p̄fessorē integerrimū in quo infrascripta per pul‖chre compilauit ‖ In primis discordātias nōnullas inter sāctos Eu‖sebiū Hyeronymū et Aureliū Augustinū Sācte ‖ ecclesie doctores circha quas plurimas doctorū ‖ aliorū opinioēs adducit ‖ Secundo duodecim sibillarum uaticinia que de ‖ christo ediderūt cum earum figuris proporciona‖tis ‖ Tercio Carmina Probæ Centone Clarissime fœ‖mine Romāe que ex Maronis carmībus ad cor‖roborationē ueteris nouiq̄ testamēti diuino inge‖nio excerpsit ‖ Quarto diui Athanasy Simbolū Quicūq̄ uult ‖ saluus esse Cum beati Thome aquinatis exposi-‖tione ‖ Quīto Domīcā Orationē per eundē beatū Tho‖mā pulcherrime explanatā ‖ Sexto Angelicā Salutationē per eundem ‖ Septimo Hymnum Te deū laudamus cū exposi‖tiōe per eundē beatū Thomā Composita ‖ Vltimo ponit̄ Angelicus Hymnus Gloria in ex‖celsis deo per eūdem beatū Thomam diuinitus

S. Riessinger and G. Herolt. -

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Rome: S. Riessinger and G. Herolt.

explanatus ‖ 68ª, line 3. Finit donatus theologus. ‖ [Line 4 blank.] ‖ Registrum huius libelli. ‖ (Register and printer's device.)

PROBAE. CENTONAE. CLARISS
FOEMINAE. EXCERPTVM. E MA
RONIS CARMINIBVS
AD. TESTIMONI
VM. VETERIS
NO. Q3 TE.

OPVSCVLVM

Am dudū temeraſſe duces pia
federa pacis
Regnādi: miſeros tenuit quos
dira cupido
Diuerſaſq; neces regum: crudelia bella
Cognataſq; acies: pollutas cede parentum
Inſignes clippeis: nulloq; ex hoſte trophęa
Sāguine coſperſos tulerat quos fama triūphos
Innumeris totiens uiduatas ciuibus urbes
Confiteor ſcripſi: ſatis eſt meminiſſe malorum

INVOCATIO. ALTISSIMI

Nūc deus omnipotēs ſacrū precor accipe carmē
Aeternumq; tui ſeptemplicis ora reſolue
Spiritus atq; mei reſera penetrālia cordis
Arcana: ut poſſim uatis proba cuncta referre
Non nūc ambroſiū cura eſt mihi q̄rere nectar
Nec libet aonio de uertice ducere muſas.

254. WOODCUT OF PROBA AND OPPOSITE PAGE OF TEXT.

Quarto. [a¹⁰, b-g⁸, h¹⁰.] 68 leaves; 28 lines. 152 × 86 mm. Initial-directors. Types 2, 3, 4. Leaf 11 begins: Sibilla Agrippa rosea ueste . . . Hain, 2453; Proctor, 3954.

1ª, blank; 1ᵇ, table of contents; 2ª-18ª, treatise No. 1 (of the list given above); 4ᵇ-11ª, No. 2 (the Sibyls); 18ᵇ, cut; 19ª-35ª, No. 3; 35ᵇ-44ª, No. 4; 44ᵇ-48ª, No. 5; 48ª-51ª, No. 6; 51ª-57ª, No. 7; 57ᵇ-60ª, No. 8 (Gloria); 60ª-68ª, Donatus Theologus, followed by register and printer's mark; 68ᵇ, blank.

Thirteen three-quarter page woodcuts (127-132 × 83-86 mm.), of the twelve Sibyls and Proba, the outlines of the cuts being hard and the shading coarse; the original designs were probably excellent. With the exception of Tiburtina, each of the Sibyls is standing under an arch, six of the arches being rounded, and five, with that beneath which Proba stands, square. Of the six round arches three are enclosed with rules, the corners in the case of Sibilla Erithrea being left blank, while in that of Sibylla Chimica they are filled with foliage, and in that of Sibylla Persica, with two shields, one of which bears Riessinger's device. The Sibyls all bear scrolls with inscriptions. That of Proba is left blank. Leaf 2ª is surrounded with a fine interlaced border with a blank shield in a circle in the footpiece. Unfortunately in this, as in most other copies, the border has been cropped on the outer and

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lower sides. Initials, 42-44 mm.; A, D, G, I, P, Q, T, V. These initials are the same as those which appear in certain copies of books printed by Sweynheym and Pannartz (see No. 245), and all, except I and Q, have no outer rules, indicating that they have either been sawn off borders with which they were originally cut in one piece, or that they were made to fit exactly into them.

204 × 135 mm. From the library of William Morris. The border is cropped, and quires f and g are bound in reverse order. Red morocco.

Rome: S. Riessinger and G. Herolt.

255

PTOLEMAEUS. GEOGRAPHIA. 2ª, column 1. REGISTRVM ALPHABETICVM ‖ SVPER OCTO LIBROS PTOLO-‖MEI INCIPIT FELICITER. ‖ 119ª, column 1. HOC OPVS PTHOLOMEI MEMO‖RABILE QVIDEM ET INSIGNE EX‖ACTISSIMA DILIGENTIA CASTI‖GATVM IVCONDO QVODAM CA‖RACTERE IMPRESSVM FVIT ET‖COMPLETVM ROME ANNO A NA‖TIVITATE DOMINI. M. CCCC. LX-‖XXX. DIE. IV. NOVEMBRIS . ARTE ‖ AC IMPENSIS PETRI DE TVRRE. ‖

Petrus de Turre, 1490.

Folio. A-C⁸, D, E⁶, a¹⁰, b-g⁸, h⁴; a, b⁸, c⁶. 120 leaves, besides the maps; 2 columns; 53 lines. Headlines and initial-directors. 293 × 189 mm. Type 1. Sig. B1 begins: cētem belgis ascribēdū . . . Hain, *13541; Proctor, 3966.

Leaf 1, blank; 2ª-35ᵇ, column 1, register of place-names; 35ᵇ, column 2; 36, 37, blank; 38ª: CLAVDII PTOLEMAEI GEOGRA-‖PHIAE LIBER PRIMVS HAEC HA‖BET. CA I ‖ 38ᵇ, text; 97ª, column 2: CLAVDII PTOLEMAEI VIRI ALLE‖XANDRINI GEOGRAPHIAE OC-‖TAVVS ET VLTIMVS LIBER EX-‖PLICIT. ‖ [One line blank.] ‖ HINC SEQVVNTVR TABVLE. ‖ 97ᵇ, 98, blank; then the maps; 99ª, blank; 99ᵇ, column 1: Incipit Registrum . . . 100ª, column 1: DE LOCIS MIRABILIBVS MVN‖DI . ET PRIMO DE TRIBVS ORBIS ‖ PARTIBVS. ‖ end 119ª, column 1; 119ª, column 2, 119ᵇ, 120 (wanting), blank.

The twenty-seven maps of this edition are printed from the same copperplates as those in the edition of 1478, which "Arnoldus Buckinck e Germania Rome tabulis aeneis in picturis formatam impressit," but some of the plates are much worn in this second impression. They are supposed to be identical with those to which Conrad Sweynheym devoted himself after he relinquished the business of printing, and which were left unfinished at his death. The following is a list of the maps:

1. Mundus. 2. Prima Europae Tabula (Britannia). 3. Secunda (Hispania). 4. Tertia (Gallia). 5. Quarta (Germania). 6. Quinta (Rhaetia, Noricum, Pannonia, Dalmatia). 7. Sexta (Italia). 8. Septima (Sardinia, Sicilia). 9. Octava (Sarmatia). 10. Nona (Dacia, Thracia). 11. Decima (Graecia). 12. Prima Africae (Mauritania). 13. Secunda (Africa prouincia). 14. Tertia (Aegyptus). 15. Quarta (Aethiopia). 16. Prima Asiae (Asia Minor). 17. Secunda (Sarmatia asiatica). 18. Tertia (Armenia). 19. Quarta (Syria, Arabia deserta). 20. Quinta (Persia). 21. Sexta (Arabia). 22. Septima (Scythia, Bactria). 23. Octava (Scythia extra Imaum, Serica). 24. Nona (Drangiana, Gedrosia). 25. Decima (India). 26. Vndecima (India extra Gangem, Aurea Chersonesus). 27. Duodecima (Taprobana).

Besides this fine Ptolemy, Petrus de Turre is only known to have printed three books, one each in 1497 and 1499, and the third undated.

414 × 283 mm. From the library of William Morris. Bound in stiff vellum.

256

CANONES PENITENTIALES. 1ª. ¶ Incipiunt Canones penitentiales ‖ per Epm Ciuitateñ compositi. ‖ 8ª, line 12. ¶ Finis. ‖

Plannck, c. 1490.

Quarto. a⁸. 8 leaves; 33 lines. 143 × 90 mm. Type 2. Leaf 3 begins: q̃, compulsus . xl. diebus . . .

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Rome: Plannck, c. 1490.

1ª-8ª, text; 8ᵇ, blank.

This edition may be distinguished from Hain, *4339, by the first line of the text (1ª, line 4), which ends in this edition: . . . Sicut dicit be-‖atus . . . and by the last line (8ª, line 10): . . . qꝫ ‖ puniatur in purgatorio. ‖

Stephanus Plannck of Padua, who took Ulric Hahn's premises, was the most prolific of the Roman printers. Between 1479 and 1500 he is known to have printed over two hundred and fifty editions, and the number of anonymous issues of speeches at the Papal court and other thin tracts which may yet be attributed to him is probably considerable. His work is seldom very interesting.

No. 8 in the volume containing eleven tracts printed at Rome.

From the library of William Morris.

257

Plannck, c. 1490.

QUAESTIONES CIRCA CONFESSIONEM. 1ª. ¶ Questiones iuxta doc-trinam eximii sacre theologie ‖ professoris sancti Thome de Aquino circa confessio-‖nem seu sacramentum penitentie. ‖ 7ᵇ, line 15. ¶ Finis. ‖

Quarto. a⁸. 8 leaves; 33 lines. 145 × 90 mm. Type 2. Leaf 3 begins: carius . Tertio per priuilegium . . .

1ª-7ᵇ, text; 8, blank (wanting).

Initial P, 18 mm.

No. 6 in the volume containing eleven tracts printed at Rome.

From the library of William Morris.

258

Plannck, c. 1490.

TURRECREMATA, JOANNES DE. DE EFFICACIA AQUAE BENE-DICTAE. 1ª. ¶ Tractatus quidam de aqua benedicta. ‖ line 12. ¶ Tractatus de aqua benedicta editus per Reuerendum ‖ patrem ꝛ dñm dñm Iohannem de Turrecremata Cardi-‖nalem sancti Sixti incipit feliciter. ‖ 10ᵇ, line 9. ¶ Hec sunt Reuerendissime pater ꝛ dñe que ego vester humilis ‖ capellanus magister Iohannes de Turrecremata ad problema ‖ per magistrum Petrum Anglicum propositum. V. D. iussu cele‖riter annotaui: que. V. R. P. lune [sic] ꝛ correptioni cum omni reue-‖rentia presentato finis . ꝛc̄. ‖ [line 15 blank.] ‖ Laus deo: . ‖

Quarto. a⁶, b⁴. 10 leaves; 33 lines. 145 × 92 mm. Type 2. Sig. b1 begins: rificationibus preparatio virtute . . . ? Proctor, 3791.

1ª, lines 3-10, table of contents; 1ª, line 12-10ᵇ, text.

No. 10 in the volume containing eleven tracts printed at Rome.

From the library of William Morris.

259

Silber, c. 1490.

BONAVENTURA. DE MODO PRAEPARANDI AD CELEBRANDUM MISSAM. 1ª. ¶ Tractatus breuis domini Bonaventure de ‖ modo se pre-parandi ad celebrandum missam. ‖ 8ᵇ, line 32. Finis. ‖

Quarto. a⁸. 8 leaves; 35 (34) lines. 160 × 89 mm. Type 6. Leaf 3 begins: credoq, accedere possis . . .

1ª-7ᵇ, text; 7ᵇ, line 19: Sequitur oratio deuota ad eukaristiam ‖ This prayer in riming verses ends 8ᵇ, line 5. Then two prayers in prose.

Initials, black-grounded, 16 mm.: A (two), D, O, P, Q, S, T.

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Eucharius Silber, alias Franck, was a clerk of the diocese of Wurzburg. He started printing at Rome in 1480 within a few months of Plannck, and, though printing a few really fine books, devoted himself mainly to a similar class of work, and with almost equal industry. In the fifteenth century he printed at least two hundred editions, and his press, in his own hands, and then in those of Marcellus Silber, continued to be one of the most important for the first two decades of the sixteenth. **Rome: Silber, c. 1490.**

No. 2 in the volume containing eleven tracts printed at Rome.
From the library of William Morris.

260

HUGO DE SANCTO CHARO. EXPOSITIO MISSAE. 1ª. ¶ INCIPIT EXPOSITIO MISSE SECVN-‖dū fratrem Hugonē Cardinalē ordīs predicato4. ‖ 10ᵇ, line 34. ¶ Finis. ‖ **Silber, c. 1490.**

Quarto. [a¹⁰.] 10 leaves; 34 lines. 150 × 88 mm. Type 2. Leaf 3 begins: debet dici qui uiuis & regnas . . . Hain, *8985.

No. 4 in the volume containing eleven tracts printed at Rome.
From the library of William Morris.

261

RUFUS, SEXTUS. DE HISTORIA ROMANA. 1ᵇ, line 16. ¶ Sexti Ruffi uiri consularis ‖ Valentiano Augusto de Hi‖storia Ro. Libellus incipit. 10ª. Sexti Ruffi uiri consularis Valentiano ‖ Augusto de historia Ro. Libellus finit. ‖ Impressus Romę per Eucharium Silber ‖ al's Franck. Anno dñi. M.cccc.xci. men‖sis Augusti die. xxiii. **Silber, 1491.**

Quarto. a⁶, b⁴. 10 leaves; 32 lines. 137 × 88 mm. Type 2. Hain, 14032; Proctor, 3848.

1ª, Letter from the editor, Angelus Tiphernas, to Baptiste de Ursinis, "Camerę apostolicę Clerico"; 1ᵇ-10ª, the text; 10ᵇ, blank.
202 × 137 mm. From the library of C. Inglis, M.D., and the Bennett collection. Purple morocco, with Zell's "Chrysostom (No. 74)."

262

PORTIUS, HIERONYMUS. DE CREATIONE ALEXANDRI VI. 2ª. HIERONYMVS PORCI‖VS PATRITIVS ROMa‖NVS ROTAE PRIMA-‖RIVS AVDITOR CIVI-‖LIS ET PONTIFICII IV-‖RIS INTERPRES: AC ‖ SANCTI PETRI CANO‖NICVS: FERDINANDO ‖ ET HELISABETH. HIS-‖PANIARVM ET GRA-‖NATAE REGIBVS. AV-‖GVSTIS PORCIVM Cō‖MENTARIVM COMPI-‖LAVIT. ‖ 117ª. Impressum Romæ ꝑ Eucha-‖riū Silber alias Franck natio-‖ne Alemanū: Ab anno nostræ ‖ salutis. M. cccc. xciii. die uero ‖ Iouis. xviii. mensis Septēbris. ‖ **Silber, 1493.**

Octavo. [A⁶, a-o⁸.] 118 leaves; 18 lines. 98 × 54 mm. Type 4. Leaf 15 begins: quo pontifices/ hiis enim . . . Hain, 13295; Proctor, 3872.

Leaf 1, blank; 2ª-3ᵇ, address to Ferdinand and Elisabeth; 4ª-6ª, letter to Alexander VI; 6ᵇ, blank; 7ª-117ª, text of the Commentarium, which includes numerous speeches of homage on behalf of various cities to Alexander VI, and his answers; 117ᵇ, Registrū huius operis. ¶ . . . 118, blank.
145 × 97 mm. From the Bennett collection. Apparently the Sunderland copy. Yellow morocco.

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Rome: J. Besicken and S. Mayr, 1494.

OCHSENBRUNNER, THOMAS. HEROUM STEMMATA. 1b. Fratris Thome Ochsenbrūner Basilieñ ordinis fra‖trum prędicato4 In priscorū hęroū Stēmata am-‖plissimo patri Paulo de campo Fregoso tituli san-‖cti Sixti presbytero

¶ DE SECVNDA ETATE POPVLI ROMANI SVB CONSVLIBVS.

IVNIVS BRVTVS PRIMVS CONSVL.

¶ Iunius Brutus propter lucretie ſtuprum cū Tricipitino patre & Collatino uiro ī exitium regū cōiurauit. Quibus ī exiliū actis primus conſul creatus filios ſuos q; cū aquiliis & Vitelliis ad recipiendū in urbem tarquinos cōiurauerant. uirgis ceſos ſecuri percuſſit. patrem exuit ut conſulem ageret. deinde in prelio qđ aduerſus eos gerebat ſingulari certamine cū Aronte filio Tarquinii cōgreſſus ſe ambo mutuis uulneribus occiderūt.

¶ HORATIVS COCLES.

¶ Horati9 cocles (illo cognomine q; in alio prelio oculum amiſerat) cum Porſena rex Hetruſcorū Tarquinos ī urbem Ro-

(LEAF 7, RECTO.)

Cardinali Genuensi dicata. ‖ Prohęmiū. ‖ 27a. ¶ Impressum Romę per Iohannē Besicken & Sy-‖gismundum Mayr Anno. M. cccc. xciiii. Die uero ‖ xviii. mensis Februarii. ‖

Quarto. a8, b, c6, d8. 28 leaves; 27 lines. 149 × 89 mm. Type 3. Sig. b1 begins: tor dictus: missi legati . . . Hain, *11934; Proctor, 3979.

1a, blank; 1b-2a, proem.; 2b: ¶ Memorabilia gesta uirorū illustriū ‖ arboris Capitoline cum quibusdam in‖cidentiis eiusdem temporis. ‖ End, 27a; 27b, ¶ ANDREAS PRENESTINVS. ‖ (an epigram); 28, blank.

Seventy-six cuts, viz., one full-page (4a), representing Romulus asleep beneath the Capitoline oak (105 × 53 mm.) surrounded by a border showing fifteen shields emblematic of Roman history (total size 147 × 96 mm.); four, measuring 60 × 47 mm., at the beginning of Books ii-v, showing Junius Brutus, Appius Claudius, Julius Caesar, and Constantius; and seventy-one small oblong cuts of various Romans. There are top and outer border-pieces, and an initial with the

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arms of Cardinal Paulo de Campo Fregoso on 1[b], and a complete border at beginning of the text on 2[b]. **Rome: J. Besicken, 1494.**

Johann Besicken worked in 1483 at Basel, and from 1493 onwards at Rome by himself, and with a succession of partners—Sigismund Mayr, Andreas Freitag and Martin of Amsterdam—until about 1510. He produced about fifty books in the fifteenth century.

195 × 144 mm. From the library of William Morris. Half-roan, marbled paper sides.

264

CASUS PAPALES. 1[a]. ¶ Casus Papales. Episcopales. & ‖ Abbatiales. ‖ 4[b], line 20. Finiunt casus Papales. Episcopales ‖ & Abbatiales. **Silber, c. 1495.**

Quarto. [a⁴.] 4 leaves; 34 lines. 148 × 90 mm. Type 2. Leaf 3 begins: ¶ Septimus est in eo qui facit uotum . . . Hain, *4670.

1[a]-2[b], line 3, Casus Papales; 2[b], line 5-4[a], line 22, casus episcopales; 4[a], line 24-4[b], line 18, casus abbatiales.

Initials, 16 mm.: D, P, S.

No. 7 in the volume containing eleven tracts printed at Rome.
From the library of William Morris.

265

LAPIDE, JOANNES DE. 1[a], title: Resolutorium dubiorum circa celebra-‖tionem Missarū occurrentium: per Ve‖nerabilem patrem dominū Iohannem ‖ de Lapide: doctorem Theologū Pari-‖siensem: ordinis Cartusiensis: ex sacro-‖rum canonum probatorūq, doctorum ‖ sententiis diligenter collectum. ‖ [line 8 blank.] ‖ Summa dubiorum in hoc opere resolu‖torum. clxvi. ‖ 30[b], line 14. rum benedictus. Amen. ‖ **Silber, c. 1495.**

Quarto. a[6], b-d[8]. 30 leaves; 39 (38) lines. 140 × 88 mm. Types 5 and 7. Sig. b1 begins: ¶ Incipit tractatus dubio4 . . .

1[a], title; 1[b], blank; 2[a]-6[b], summary; 7[a]-30[b], text.

Initial O, black-grounded, 16 mm.

212 × 140 mm. The edges are wholly untrimmed. From the library of William Morris. Bound, with ten other tracts, in stiff vellum.

266

DEFECTUS MISSAE. 1[a]. ¶ De defectibus in missa occurrentibus. ‖ 6[a], line 33. ¶ Finis. ‖ **Besicken, c. 1495.**

Quarto. a[6]. 6 leaves; 33 lines. 142 × 91 mm. Type 1. Leaf 3 begins: obmisisse aliqd' eo4 . . .

1[a]-6[a], text; 6[b], blank.

Initials, 17-18 mm.: P, R.

No. 5 in the volume containing eleven tracts printed at Rome.
From the library of William Morris.

267

VTILITAS. 1[a]. ¶ DE VTILITATE MISSE EAM DICEN-‖TIVM NEC-NON PROFECTV EAM AV‖DIENTIVM DEQVE PERICVLIS EAM ‖ NEGLIGENTIVM. ‖ 4[b], line 17. Laus deo. ‖ **Besicken, c. 1495.**

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(LEAF 16, VERSO.)

(LEAF 18, VERSO.)

(LEAF 2, VERSO.)

ROma ciuitas ſãcta caput mũdi Anno poſt euerſiõis Troiane·cccc·l·v·Mũdi vo·M·cccc·l·l· Itẽ Romulus ꝛ Remus ex Marte Ilia rhea Syluia nati ſunt·Romul⁹ eſto dicat Seruius Romũ appellatũ fuiſſet: ꝛ pro Romo Romulũ blandimenti cauſa·deinde gaudẽt enĩ diminutiuo blãditie. Sed q; Liuius florius ꝛ oẽs biſtorici ipſuꝫ ſcribunt Romulũ ideo oẽs ſequunt̃·Et Romulus inquã Ilia rhea Syluia mr̃e genitus: ex patre ſeu credito ſeu fictore cũ verius credat̃ ſacerdos

(LEAF 3, RECTO.)

268. INDULGENTIAE ECCLESIARUM URBIS ROMAE. ROME: PLANNCK, 1496.

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Quarto. [a⁴.] 4 leaves; 26 lines. 143 × 89 mm. Type 3. Leaf 3 begins: tidianas carnis & sanguinis . . . **Rome: Besicken, c. 1495.**

Initial S, 21 mm.
No. 3 in the volume containing eleven tracts printed at Rome.
From the library of William Morris.

268

INDULGENTIAE ECCLESIARUM URBIS ROMAE. 2ª, title: IN isto opusculo dicitur quomodo Romu‖lus ꝛ Remus nati sunt ꝛ educati. Et po-‖stea Romulus fac[t]us est primus Roma-‖norum rex ꝛ cõditor Romane vrbis: quomodo ‖ ꝛ q̃diu ipse ꝛ successores sui rexerũt. Et etiam ‖ de imperatoribus Romani imperii qualiter im‖perauerũt a primo Iulio cesare vsq̃ ad tempus ‖ Constãtini magni imperatoris: quomodo Cõ-‖stantinus a lepra est curatus ꝛ a beato Silue-‖stro baptizatus. quomodo sanctus Constanti‖nus ecclesiam Romanam dotauit beato Silue‖stro omnibusq̃ suis successorib⁹ Romanis pon‖tificibus totam Italiam: omnesq̃ prouincias oc‖cidentales: regiões: loca: ciuitates: insulas [que] cir‖ca Italiam sunt pio affectu dedit. De indulgen‖tiis omnium ecclesiarum ꝛ reliquiis que Rome ‖ existũt. De stationib⁹ in eisdẽ p̃ circulũ anni ꝛc̃. ‖ 56ª. ¶ Impressum Rome per magistrũ Stephanum ‖ Planck de Patauia Anno. M.ccccxcvi. die xvo ‖ xiiii. mensis Martii. Sedẽte Alexandro .vi. põ‖tifice maximo Anno eius quarto. ‖ **Plannck, 1496.**

Octavo. A-G⁸. 56 leaves; 23 lines. 102 × 67 mm. Type 2. Sig. B1 begins: quattuor ꝛ diebus. viii. Hic suo . . . Hain, 11198.

Leaf 1, blank; 2ª, title; 2ᵇ, cut; 3ª-16ª, text (history of Rome); 16ᵇ, cut; 17ª-18ª: ¶ Oratio de sancta Veronica; 18ª-29ᵇ: ¶ Incipiunt indulgentie septem ec-‖clesiarum principaliũ orbis Rome. ‖ 29ᵇ-53ᵇ: indulgences of the other churches; 54ª-56ª, the stations; then colophon; 56ᵇ, blank.

Ten cuts, viz., 2ᵇ (114 × 87 mm.), Rhea Sylvia in prayer, the wolf suckling the twins; 3ª (51 × 86 mm.), heraldic headpiece; 16ᵇ (112 × 84 mm.), Exposition of the Holy Face; 18ᵇ, 21ᵇ, etc., seven cuts measuring about 83 × 53 mm., representing respectively S. John, S. Peter, S. Paul, B. Virgin and Child, S. Laurence, S. Christopher, and an image of Pity, each within a black ground border (122 × 89 mm.), with an angel in each sidepiece. These seven cuts all show Neapolitan influence, and are slightly shaded, in contrast to the outline work of those on 2ᵇ and 16ᵇ.

Initial R, black-grounded, 21 mm.

136 × 97 mm. The blank leaf 1 is wanting, and the last quire is a good deal damaged by damp and cleaning. From the Inglis collection (No. 652 in the sale of June, 1900) and that of Richard Bennett. As is usual with Inglis books, prints, etc., are inserted at the beginning and end; and opposite 39ª is a facsimile of the cut of Pope Joan, from the Ulm edition of the De claris mulieribus. Dark brown morocco by Pratt.

269

TURRECREMATA, JOANNES DE. MEDITATIONES. 1ª, title: Meditationes Reuerendissimi patris domini Ioan-‖nis de Turrecremata Sacrosancte Romane ecclesie ‖ Cardinalis posite ꝛ depicte de ipsius mandato in eccle‖sie ambitu **Plannck, 1498.**

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Rome: Plannck, 1498.

sancte Marie de Minerua Rome. ‖ [cut.] 29ª. Impressum Rome per Magistrū Stephanum ‖ Planck de Patauia: Anno domini. M.cccc. xcviij. die vero . xxj. Mensis Augusti. ‖

DEducant oculi tui fidelis anima fletū/liquescat spiritus tuus compassionis igne / considerans q̄ ignominiose / q̄ turpiter / q̄ crudeliter deductus sit Saluator tuus ad Cayphā et seniores iudeorum: quanta in illorum malignantium concilio a propria gente pertulit · Vultum enim illum honorabilem in quem angeli prospicere desiderant: qui omnes celos adimplet letitia/quem deprecantur omnes diuites ple/bis / polluti labij sui sputis inquinauerunt / sacrilegis manibus ceciderunt/velo cooperuerunt dominum vni uerse creature tanquam seruum contemptibilem colla/phisauerunt·vbi adimpletus est illud Ysaie· Vidimus eum & non erat ei species nec decor: quia vultum eius iniquorum linor verberibus fedauerat · Qui tandem vinctus ad Pylatum falsis testimonijs accusatur et

269. TURRECREMATA: MEDITATIONES. (SIG. B_8 VERSO.)

Quarto. a-c⁸, d⁶. 30 leaves; 32 lines. 150 × 93 mm. Type 8. Sig. b1 begins: triplici ratione actum est . Primo . . . Hain, 15728; Proctor, 3725.

1ª, title and cut; 1ᵇ-29ª, text; 29ᵇ, 30 (wanting), blank.

Thirty-three woodcuts (measuring about 68 × 79 mm.), imitated with some freedom and considerable neatness from those in Hahn's editions. The cut on the title-page is enclosed in a black-ground border (120 × 82), from which apparently an earlier woodcut has been cut out. Initial O, 17 mm.

No. 11 in the volume containing eleven tracts printed at Rome.

From the library of William Morris.

270

Plannck, 1500.

INDULGENTIAE ECCLESIARUM URBIS ROMAE. 2ª, title: IN isto opusculo dicitur quomodo ‖ Romulus & Remus nati sunt & edu‖cati. Et postea Romulus factus est ‖ primus Romanorum rex et condi-‖tor Romane vrbis:

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quomodo ꝛ quādiu ipse et ‖ successores sui rexerūt: Et etiā de īperatoribus ‖ Romani imperij qualiter īperauerunt a primo ‖ Iulio Cesare vsq; ad tempus Constantini ma- ‖ gni imperatoris. Quomodo Constantinus a ‖ lepra est curatus: et a beato Siluestro baptiza ‖ tus. Quomodo sanctus Constantinus ecclesiā ‖ Romanā dotauit beato Siluestro oībusq; suis ‖ successoribus Romanis Pontificibus totā Ita ‖ taliam [sic]: omnes prouincias occidentales: regio ‖ nes: loca: ciuitates:

Rome: Plannck, 1500.

270. INDULGENTIAE ECCLESIARUM URBIS ROMAE. ROME: PLANNCK, 1500.
FRONTISPIECE AND FIRST PAGE OF TEXT.

insulas que circa Italiam ‖ sunt pio affectn [sic] dedit. De indulgentiis omniū ‖ ecclesiarum ꝛ reliquiis que Rome existunt. De ‖ stationibus in eisdem per circulum anni ꝛc̄. ‖ 56ª. ¶ Impressum Rome per magistrū Stephanuꝫ ‖ Planck Patauieñ. Anno domini. M. ccccc. die ‖ vero .vij. Marcij. Sedente Alexandro .vj. pon- ‖ tifice maximo Anno eius octauo. ‖

Octavo. A-G⁸. 56 leaves; 23 lines. 101 × 67 mm. Type 1. Sig. B1 begins: quatuor ꝛ diebus . viij. Hic . . .

Leaf 1, blank; 2ª, title; 2ᵇ, cut; 3ª, cut; then text; end, 16ª; 16ᵇ, cut; 17ª: ¶ Oratio de sancta Veronica. ‖ End, 18ª; then: ¶ Incipiunt indulgentie septem eccle- ‖ siarum principalium vrbis Rome. ‖ End, 30ª; 30ᵇ-53ᵇ, the indulgences of the other churches; 54ª: ¶ Stationes in quadragesima. ‖ Other stations follow; end, 56ª, with colophon; 56ᵇ, blank.

Ten cuts, with nearly the same subjects as those in the 1496 edition, but of different sizes, and differently treated. The heraldic headpiece at the beginning of the text measures 52 × 65 mm.; the nine figure cuts (the last of which represents the Crucifixion instead of an Image of Pity) measure only 66 × 30 mm., but are enclosed in black-ground borders with floral ornaments cut on the same blocks, and measuring 101 × 64 mm. Initials, black-grounded: R, 34 mm.; I, 17 mm.

125 × 94 mm. From the library of William Morris. Bound in brown morocco by Trautz-Bauzonnet, with Nos. 272, 273, and 274, all printed by Besicken and Martin of Amsterdam at Rome about 1500, and no doubt brought together with this by an early owner.

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271

Rome: Besicken and Martin of Amsterdam, 1500.

INDULGENTIAE ECCLESIARUM URBIS ROMAE. 2ª, title: IN dem buech[l]in stet gescriben jvie Ro‖me gepaut jvart : vnd von dem erstē ku‖nig vnd von einem ytlichen kunige zu Rom ‖ jvie sie geregieret haben. ‖ Vnd das auch die romer keinen kunig mere ‖ jvolten haben vnd satzten haubt leut vnd ‖ burgermeister lange zyt. ‖ Von dem erster Keiser Iulio vnd von allen ‖ Keiseren zu Rom jvie sie geregiert haben bis ‖ zu keiser Constantinus zytten. ‖ jvie keiser Constantinus getaufft jvart vnd ‖ von aufsatz gereiniget jvart . ‖ jvie er den pabst Siluester die stat Rom vnd ‖ das lant da selbe gab : im vnd allen sinē nach ‖ komen : vnd satzet in vnd sin nach komen zu ‖ einen hauht [sic] aller cristen. ‖ jvas kirchen in Rom sint : vnd jvas heiltum ‖ vnd gnade in der kirchen allen ist. ‖ Alle die stationes die in den kirchē sint vber ‖ das gantze iar. ‖ 60ª. ¶ Getrucket zu Rom durch Iohannē besic ‖ ken vnd Martinū amsterdam : in dem iar als ‖ man zalt. M. ccccc. zu der zyt des pabst Ale ‖ xanders des .vj. In sinen achten iar. ‖

Octavo. a-g⁸, h⁴. 60 leaves; 24 (23) lines. 104 × 70 mm. Type 7. Sig. b1 begins: must sterbē . der pot der sprach . . . Hain, 11216?; Proctor, 3999.

1ª, blank; 1ᵇ, cut; 2ª, title; 2ᵇ, cut; 3ª, text (history of Rome); end, 17ª; 17ᵇ, cut; 18ª: ¶ Her nach stet gescriben die gnade vnd ab‖las . Auch das heiltum by dē .vij. haubt kir-‖chen . . . end, 37ᵇ; 38ª: ¶ Hie nach volget der ablas vnd gnad von ‖ anderen kirchen . . . end, 57ᵇ, followed by the stations; end, 60ª, with colophon; 60ᵇ, blank.

A very large number of editions of this book, in Latin or in German, were issued from the Roman presses for the use of the pilgrims to Rome in the jubilee year 1500; some, as this, were printed in the eighth year of Alexander VI (*i.e.*, before 11th August), but the greater number belong to the ninth year.

Twelve cuts, of which the first (71 × 77 mm.), representing the Delivery of the Keys to S. Peter, is copied from that in Plannck's edition of the "Meditationes" of Turrecremata; ten are copies, mostly in reverse, of those used in Plannck's edition (March, 1500) of the present work; and the twelfth, a little cut (45 × 28 mm.) of the Virgin and Child, shows signs of wear, proving that it had been used before. Initial D, David with his harp, 28 mm.

135 × 103 mm. Bought from catalogue XC of Ludwig Rosenthal in 1897. From the Bennett collection. Bound in a leaf of a fifteenth-century vellum manuscript Psalter.

272

Besicken and Martin of Amsterdam, c. 1500.

INTERROGATIONES. 1ª. ¶ Interrogatiões ꝛ doctrine ꝙbus quilibet ‖ sacerdos debet interrogare suū confitentem. ‖ 10ª. Finis. ‖

Octavo. [a¹⁰.] 10 leaves; 23 lines. 100 × 70 mm. Type 7. Leaf 3 begins: sortilegiis . . sōnijs : augurijs : . . .

1ª-10ª, text; end, 10ª, line 21: poterit ꝛ cetera. ‖ Line 22, subscription; 10ᵇ, blank.
Bound (No. 3 in the volume) with the Opusculum printed by Plannck, 1500, March 7.
From the library of William Morris.

273

Besicken and Martin of Amsterdam, c. 1500.

CONIURATIO MALIGNORUM SPIRITUUM. 1ª. ¶ Cōiuratio malignoꝝ spirituū in corporib⁹ ‖ hominū existentiū prout in sancto Petro. ‖ 8ᵇ. ¶ Finis. ‖

Octavo. [a⁸.] 8 leaves; 24 lines. 104 × 70 mm. Type 7. Leaf 3 begins: Sequitur Oratio.

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1^a-8^b, text; end, 8^b, line 17; per infinita secula seculorum. Amen. ‖ Line 18, blank; line 19, subscription.

Bound (No. 4 in the volume) with the Opusculum printed by Plannck, 1500, March 7.

From the library of William Morris.

Rome: Besicken and Martin of Amsterdam, c. 1500.

274

ANDREAS DE ESCOBAR. 1^a, title: Modus confitendi ‖ (cut). 1^b. ¶ Modus confitendi compositus per ‖ Reuerendū Epm Andreā hispanum: ‖ sancte Romane ecclesie penitentiariū. ‖ 12^b. Finis. Deo gratias ‖

Besicken and Martin of Amsterdam, c. 1500.

TITLE.

Octavo. [a^8, b^4.] 12 leaves; 23 lines. 100 × 70 mm. Types 7 and 8. Leaf 9 begins: ego in his peccaui . . .

1^a, title; 1^b-12^b, text; end, 12^b, line 5: secula . Amen. ‖ Line 6, subscription.

Title-cut (90 × 64 mm.) of a man confessing, an angel prompting him and a devil watching above. The penitent's foot has a chain attached to it, which has been broken off from its ring. In front of him is a skull.

Bound (No. 2 in the volume) with the Opusculum printed by Plannck, 1500, March 7.

From the library of William Morris.

275

ROSELLIS, ANTONIUS DE. TRACTATUS DE USURIS. 1^a. ¶ Tabula huius tractatus. ‖ Line 23. ¶ Tractatus de Vsuris: editus per ‖ dñm Antonium de Rosellis. ‖ 6^a, line 32. ¶ Finis. ‖

Printer unknown, c. 1500.

Quarto. a^6. 6 leaves; 33 lines. 144 × 90 mm. Type 2. Leaf 3 begins: lum: qꝫ hereditas erat locuplex . . . Hain, 13982.

1^a, lines 1-21, table; 1^a, line 23-6^a, text; 6^b, blank.

No. 9 in the volume containing eleven tracts printed at Rome. On the last page is written some Spanish verse in a sixteenth-century hand.

From the library of William Morris.

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276

Rome: J. Besicken, c. 1510.

MARTYRELLUS, PETRUS MARTYR. 1ª, title: NOVA EPISTOLA PO-‖ LYPHEMI AD GALA-‖THEAM PER PE-‖TRVM MARTY-‖REM MARTY‖RELLVM ‖ ROCCHI‖GENAM.‖ ✠ 8ᵇ. FINIS.

Quarto. a, b⁴. 8 leaves; 28 lines. 162 × 97 mm. One roman type. Sig. b1 begins: Quid memorē heroas? . . .

1ª, title in border; 1ᵇ, dedication; 2ª-8ᵇ, text, followed by two epigrams.

The title is surrounded by a border, outer measurements 158 × 124 mm. In the upper compartment are two men wrestling, probably Hercules raising Antaeus from the ground. Copied in reverse from one of the borders used in the Naples Aesop of 1485.

201 × 141 mm. From the library of William Morris. Paper boards.

277

Marc. Silber, c. 1515.

SANCTA MARIA DE LORETO. 1ª, title: ¶ Translatio miraculosa ecclesie beate ‖ Marie virginis de Loreto.‖ (Cut.) 4ᵇ. ¶ Deo gratias.‖

THE HOUSE AT LORETTO.

Octavo. [a⁴.] 4 leaves; 23 lines. 97 × 73 mm. One Gothic type. Leaf 3 begins: aliarum reruȝ introituȝ . . .

1ª, title and cut; 1ᵇ, blank; 2ª, ECclesia beate Marie de Loreto fuit ‖ camera . . . end 4ᵇ, line 13; ȝ ibi sita ȝ collocata est vt dictum est superius. ‖ Line 14, blank; line 15, subscription.

Title-cut (no top border, width 73 mm.) of angels removing the House, above the roof of which the Blessed Virgin is shown in half-length, holding the Holy Child. Initial E, black ground, 16 mm.

136 × 94 mm. "Geo. Fred. Nott, Winchester" (about 1820). From the Bennett collection. Brown calf.

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278-376

LIVIUS, Titus. HISTORIAE ROMANAE DECADES. 2ª. [F]Austo ac felici solo tuam Vrbem Pater Beatissime Paule .II. Venete ‖ Pont. Maxīe : ac fortūatis originibus positā a primis illius fundatoribus ‖ [etc.]. 25ª. [F]ACTVRVS NE SIM OPERAE PREciū ‖ si a primordio urbis res populi romani ꝑscripserī : ‖ nec satis scio : nec si sciam : dicere ausim. [etc.]. 419ᵇ, line 35. M.CCCC.LXX. **Venice: Vindelinus de Spira, 1470.**

Proderat haud multum Liui abs te scripta fuisse
Maxima si romę facta pari eloquio
Q seu desidiis : alio seu crimine quouis :
Siue & temporibus cuncta fere occiderant :
Quęq3 superfuerant opera : hec tam rara uideri :
Vt pene ipsorum copia nulla for& :
Et Vindelino debebis tu quoq3 formis
Egregie impressit has modo qui decadas : [etc.]
420ª, line 31. Historias quisquis : quisquis sua commoda curat :
Impressa haec frustra non sinat esse opera :
Verum : sic et enim sua quenque industria multum
Iuuerit : ipsa par& : lectit& ipsa diu!

Folio. [a, b¹², c-l¹⁰, m¹⁰ (+ 9*)¹¹, n-p¹⁰, q, r⁸; A-O¹⁰; a-c¹⁰, d, e⁸, f-k¹⁰, l¹⁴.] 421 leaves; 49 lines. 275 × 150 mm. Hain, 10130; Proctor, 4023.

Leaf 1, blank; 2ª-4ª, letter of the Bishop of Aleria; 4ª-24, Epitome; 25-170, Decas I; 171, blank; 172-311, Decas III; 312-420, Decas IV; 421, blank.

Printing was introduced into Venice by Johann of Speier, who finished his first book, the "Epistolae Familiares" of Cicero, in 1469, and died while at work on his fourth the next year. His early death relieved Venice from what might have proved a disastrous embarrassment. With a lack of foresight which now seems incredible, he had been granted an exclusive privilege for printing in Venice, and had this not been broken by his death, the development of what soon became the greatest printing centre in Europe might have been arrested in the interest of one man. His brother Wendelin, or Vindelinus, who took over the business, started at a great rate, producing ten volumes dated 1470, sixteen dated 1471, and fourteen dated 1472, besides perhaps nearly half as many undated ones. In publishing some of these he received financial help from another German at work at this period in Venice, Johannes de Colonia, and from the middle of 1473 to 1476 he seems to have been in this man's employment, resuming work for a short time on his own account in 1476, 1477. Altogether he is credited with some eighty different books and editions.

402 × 270 mm. Without the three blank leaves. The two volumes were not originally together, and the second is very finely illuminated, and contains a coat of arms, and the inscription "Ad usum Comitis Francisci de Onigo." From the Pinelli, Knight, Heber and Gosford libraries. Red morocco.

Another copy on vellum.

380 × 261 mm. Divided into three volumes, of which the second is missing. The two remaining volumes are remarkable for the beauty of their illuminations, consisting of a fine border at the commencement of each volume, and 22 illuminated initials, all executed in the highest style of Italian workmanship. In both borders occurs a shield with the Donato arms. Both volumes have some added leaves containing the epitome of the books written in blue and gold. From the Sunderland and Irwin libraries. In the original stamped dark olive morocco, covered with interlaced work in blind tooling.

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280

Venice: Vindelinus de Spira, 1470.

PETRARCA, Francesco. CANZONIERE. 2ª. [A] Pie decolli oue labella uesta ‖ . . . 9ª. [V]OI CHASCOLTATE INRI ‖ me sparse ilsuono ‖ . . . 181ª. FINIS. M.CCCCLXX. ‖ [2 lines blank.]

Quę fuerāt multis quōdam confusa tenebris
Petrarcę laurę metra sacrata suę
Christophori et feruens pariter cyllenia cura
Transcripsit nitido lucidiora die.
Vtq; superueniens nequeat corrumpere tēpus
En Vindelinus ęnea plura dedit.

Quarto. [A⁸; a-n¹⁰, o⁶, p, q, r¹⁰, s⁸.] 182 leaves; 30 (29) lines. 163 × 94 mm. Type 1. Leaf 19 begins: Forse i deuoti & li amorosi preghi . . . . Hain, 12753; Proctor, 4024.

Leaf 1, blank (wanting); 2ª-8ª, table of first lines; 8ᵇ, blank; 9ª-144ᵇ, sonetti e canzoni; 145ª-181ª, Trionfi; 181ᵇ, 182 (wanting), blank.

Initials in blue throughout. Leaf 9 is in facsimile, apparently on one of the original blank leaves; 98, if genuine, must be from another copy; 93 is inlaid; and some other leaves have had missing parts of the margin replaced.

265 × 168 mm. Printed on vellum. The Sunderland copy, afterwards Lord Crawford's. From the Bennett collection. French eighteenth-century red morocco.

281

Vindelinus de Spira, 1470.

VIRGILIUS MARO, Publius. OPERA. 2ª. [T]ITYRE TV PATVLAE ‖ recubans sub tegmine fagi ‖ Siluestrem tenui musam ‖ meditaris auena. ‖ Nos patrie fines : & dulcia līquimus arua . ‖ Nos patriam fugimus . tu tityre lentus ī umbra ‖ Formosam resonare doces amaryllida siluas. ‖ [etc.] 162ᵇ, line 3.

Progenitus spira formis monumenta maronis
Hęc uindelinus scripsit apud uenetos.
Laudent ergo alii polycletos parrhasiosue
Et quosuis alios id genus artifices.
Ingenuas quisquis musarum diligit artes
In primis ipsum laudibus afficiet.
Nec uero tantum quia multa uolumina : quantū
Q' perpulchra simul optimaq3 exhibeat.
Mcccc.lxx.

Folio. [a¹², b-g¹⁰, h¹², i-l¹⁰, m¹², n, o¹⁰, p, q⁸.] 162 leaves; 41-42 lines. 220 × 98 mm. Proctor, 4027.

Leaf 1, blank.

This is the first edition of Virgil with a date. This copy is printed on vellum. There is a very finely illuminated border round the first page of text, and the initials also are illuminated. 315 × 208 mm. From the Irwin library. Red morocco.

282

Jenson, 1470.

CICERO, Marcus Tullius. RHETORICA NOVA ET VETUS. 1ª. [E]TSI Negociis familiaribus impediti ‖ uix satis ocium studio suppeditare ‖ possimus : & id ipsū quod datur ocii ‖ libentius in philosophia consumere ‖ consuevimus : tua

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nos tamen Cai He-‖rēni uoluntas cōmouit ut de ratione ‖ [etc.] 68ᵇ, line 9. MARCI TVLLII CICERONIS ORATO‖RIS CLARISSIMI AD HERENNIVM ‖ RHETORICVM NOVORVM LIBER ‖ VLTIMVS FELICITER EXPLICIT. ‖ 69ᵃ. [S]AEPE ET multū hoc mecū cogitaui ‖ boni ne an mali plus attulerit hoībus ‖ [etc.].

Venice: Jenson, 1470.

138ᵃ, line 4. Emendata manu sunt exemplaria docta
Omniboni : quem dat utraqȝ lingua patrem.
Hæc eadem Ienson ueneta Nicolaus in urbe
Formauit : Mauro sub duce Christophoro.

MARCI TVLLII CICERONIS ORATO‖RIS CLARISSIMI RHETORICORVM ‖ VETERVM LIBER VLTIMVS FELICI‖TER EXPLICIT. ‖ [1 line space.] ‖ M.CCCC.LXX. ‖

Quarto. [a-f¹⁰, g⁸, h-o¹⁰.] 138 leaves; 30 lines. 172 × 101 mm. Hain, *5057; Proctor, 4065.

1ᵃ-68ᵇ, Rhetorica Nova; 69ᵃ-138ᵃ, Rhetorica vetus; 138ᵇ, blank.

Nicolas Jenson was a Frenchman, born at Sommevoire, near Bar-sur-Aube. The story of his having been sent to Mainz in 1458 by Charles VIII, to learn the art of printing, appears to rest on an eighteenth-century forgery. His earliest book was issued at Venice in 1470, and the beauty of his types soon made him the foremost printer in Venice, and has procured him several imitators in recent times. Like most of the early printers in Italy, he began by printing chiefly editions of the Latin classics, though mixing with them a few vernacular books of devotion. When it became clear that the multiplication of classical texts was leading to bankruptcy he employed his press on some fine editions of the Decretals and Justinian. Up to 1480 he produced about one hundred books, and he then worked for a short time in partnership with Johannes de Colonia.

280 × 195 mm. From the library of Lord Gosford. Brown russia, by Clarke and Bedford.

283, 284

MARTIALIS, MARCUS VALERIUS. EPIGRAMMATA. 1ᵇ. Plinii. Secundi Epiſtola ad Corneliū priſcū . ‖ 2ᵃ. In Amphitheatrum Caeſaris. 181ᵇ. Raphael Zouenzonius Iſter. Vindelino ſpyrēſi ob ‖ eius incredibilem imprimendi ſolertiam. D.D. ‖

Vindelinus de Spira, 1470-71.

Conſumatiſſimus ille martialis
Impreſſus digitis ui[n]delianis.
Hic eſt: hic lepidus facetiarum
Princeps : & ſalis attici latinique.
Hunc hunc lector emas : tibi futurum
Pręclarum comitem domi forisque
Iſtri conſilio tui poetae.

Quarto. [a-e¹⁰, f(+3* Hermes &)¹¹, g-i¹⁰, k-s¹⁰.] 181 leaves; 32 lines. 174×91 mm. Type 1. 11ᵃ begins: Ad ſomnum. Hain, *10809; Proctor, 4055.

1ᵃ, blank; 1ᵇ, letter of Pliny; 2ᵃ-91ᵃ, text of books i-vii (ii, 27ᵃ; iii, 37ᵇ; iv, 44ᵇ; v, 50ᵃ; vi, 66ᵇ; vii, 78ᵃ); 91ᵇ, blank; 92ᵃ-179ᵇ, rest of text (ix, 104ᵃ; x, 119ᵃ; xi, 135ᵃ; xii, 149ᵇ; Xenia, 162ᵇ; apophoreta, 169ᵃ); 180ᵃ, Georgius Alexādrinus Angelo Adriano Oratori Regio Salutem; 181ᵇ, colophon.

This edition of Martial by Geo. Merula may well be the editio princeps, being probably

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Venice: Vindelinus de Spira, 1470-71.

earlier than the Ferrara edition of July, 1471. The undated edition by Lauer may belong to the same year.

287 × 200 mm. The Sunderland copy, bought at the sale in 1882 by Mr. Quaritch. From the Bennett collection. Late eighteenth-century French binding of blue morocco.

Another copy.

The initial letters are filled in with comparatively modern illumination. On the last leaf is the inscription "Antonii Seripandi ex Iani Parrhasii testamento." Cf. No. 251, the Hierocles printed by Pannartz at Rome in 1475, which has a similar note.

277 × 188 mm. From the libraries of Askew, Alchorne, Heber, and Lord Gosford.

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quando quidem habes regni ęmulos dato operam ut et
honeſtus et probus fias: quo non mea ſed tua gratia re-
gnum adipiſcare. Eundemque iubebat: ut et Ariſtotelē
obſeruaret ne multa inquit huiuſmodi agas: quę egiſſe
me poenitet. Cum item ex antipatri amicis quendam
iudicum numero aſcripſiſſet: poſteaque et barbam ſi
bi et capillum ifi cere certo ſenſiſſet hominem remouit
inquiens qui in pilis fidus non foret: eum non eſſe di
gnum exiſtimandum: qui fidem in rebus ſeruaret. Ma
cbetę uero cuiuſdam cauſam iudicans: quoniam eſſet
ſomnolentus: minus accurate: quod iuris foret attende
bat: proinde aduerſus eum ſententiam tulit. Illo autem
reclamante prouocare ſe iudicium: iratus Philippus ad
quem inquit? Et Macbetas ad te ipſum rex ſubdidit ſi
uigilans quidem attendens que audieris. Surrexit tunc
Philippus. Vbi uero ad ſe rediiſſet noſſetque iniuria
Macbetam affectum iudicium quidem non reſcidit
ad ęſtimationem litis ipſe perſoluit. Item cum Harpa
lus rogaret ut Cratetem gentilem ac familiarem ſuū
qui eſſet iniuriarum accuſatus iudicio liberaret: ne in co
micio foret: ac nihilo tamen minus mulctam ſolueret:
melius eſt inquit hunc ipſum: quam nos huius cauſa i
infamia eſſe. Ad hęc grauiter amicis: et inique ferētib9
peloponenſes beneficiis affectos in olympiis aduerſus
eum inſuſurrare atque obſtrepere turpiter. Quid igit̄
inquit ſi male afficiantur? At cum pluſculum temporiſ
militię ſomno indulſiſſet deinde ubi ſurrexit tuto inqt
dormiebam. Antipater enim uigilabat. Rurſus cum in
terdiu is dormiret: et gręci qui ad fores cōuenerant gra
uiter id ferrent atque incuſarent. Parmeno ne admire
mini ait: ſi nunc Philippus dormit. Nam cum uos dor
mietis hic uigilabit. Cum uero pſaltē quendam uellet

(LEAF 9, RECTO.)

Vindelinus de Spira, 1471.

PLUTARCH. APOPHTHEGMATA. 1ª. AD magnanimum et illustrissimum principē Philip-‖pum Mariam anglum inclitum Mediolanesium [sic] du-‖cem Francisci Philelphi praefatio in Plutarchi cheronē‖sis Apophthegmata ad Traia-

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num Caesarem prima ‖ pars ‖ 36ᵇ. FINIS. 37ᵃ. FRANCISCI prẽfatio ad nicolaum quītum ‖ summū pontificē in plutarchi cheronensis apophthe‖gmata laconica ‖ 77ᵇ. FINIS ‖ M.CCCC.LXXI. ‖

Venice: Vindelinus de Spira, 1471.

Impressum formis iustoq; nitore coruscans
Hoc Vindelinus condidit artis opus.

Quarto. [a⁸, b¹⁰, c⁸, d¹⁰; e⁸, f(+2* urbem longe)⁷, g, h⁸, i¹⁰.] 77 leaves; 32 (33) lines. 174 × 104 mm. Type 1. Leaf 9 begins: quando quidem habes regni ęmulos . . . Hain, *13140; Proctor, 4033.

1ᵃ, Filelfo's preface; 1ᵇ-36ᵇ, text of the first part; 37ᵃ: Preface of Filelfo to the Apophthegmata Laconica addressed to Pope Nicholas V; 38ᵃ-51ᵃ, text of the Laconian apophthegms; 51ᵇ, blank; 52ᵃ-67ᵇ, the same continued; 68ᵃ-77ᵇ, the same concluded.

The first edition of Filelfo's letters was printed by Vindelinus at about the same time as this book; see note to the Brescia edition of 1485.

251 × 185 mm. From the library of William Morris. Modern stiff vellum binding.

QUINTUS CURTIUS RUFUS. HISTORIA ALEXANDRI MAGNI. 1ᵃ. [I]NTER hęc Alexander ad cōducēdū ‖ ex peloponeso militem . . . 153ᵇ. Quinti Curcij ruffi historiarum Alexandri magni ‖ Regis Macedonum liber nonus explicit ‖ [2 lines.] ‖ Loquitur lector ad Vindelinum Spirensem ‖ Artificem qui Q. C. reddit in lucem ‖

Vindelinus de Spira, c. 1471.

Vindeline mee prius hic redditurus in auras
Spiritus: & corpus linquet inane meum
Qᵘ tua nobilitas uirtus : atq; inclita fama :
Pectore labatur candide amice meo.

Quarto. [MS. signatures. a-h¹⁰; k, l¹⁰; n-q¹⁰; s¹⁰, t⁴.] 154 leaves; 32 lines. 174 × 99 mm. Type 1. Leaf 11 begins: uerāt barbari . At illi neq3 obstare . . . Hain, *5878; Proctor, 4054.

1ᵃ-153ᵇ, text; 154, blank.

289 × 196 mm. Pen initial in red and blue on 1ᵃ; other initials in red or blue only. Erased inscription on 1ᵃ. MS. signatures, the writer of which left out one letter at the end of each section. From the Bennett collection. Old red morocco.

CORNELIUS NEPOS. VITAE IMPERATORUM. 2ᵃ. AEMILII PROBI VIRI CLARISSIMI DE VITA ‖ EXCELLENTIVM LIBER INCIPIT FELICITER. ‖ 53ᵃ. PROBI AEMILII DE VIRORVM EXCELLEN-‖ TIVM VITA PER M. NICOLAVM IENSON ‖ VENETIIS OPVS FOELICITER IMPRESSVM ‖ EST ANNO A CHRISTI INCARNATIONE. ‖ M. CCCC. LXXI. VIII. IDVS MARTIAS. ‖

Jenson, 1471.

Quarto. [a¹⁰, b⁸, c¹⁰, d⁸, e¹⁰, f⁸.] 54 leaves; 32 lines. 182 × 102 mm. Type 1. Leaf 11 begins: siquis quid loqueretur cum Argilio . . . Hain, *5733; Proctor, 4068.

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Venice: Jenson, 1471.

Leaf 1, blank (wanting); 2^a-53^a, text; 53^b, 54, blank.

Five woodcut initials, beginning on 31^b, before which blank spaces are left. E, H, P are used twice; A, T, once. These initials, like the woodcut borders found in other Venetian books of 1470-1472, exist in only a few copies, having been stamped in, after the book was printed, by hand pressure. They differ from the border-bar and initials added to the Sweynheym and Pannartz Suetonius (No. 245) in being intended not as a substantive decoration, but only as a help to the illuminator. It is probable, also, that they were not added in the printing office, but in an illuminator's workshop, as the same border is found in books by different printers.

252 × 185 mm. A few annotations in MS. The initials are lightly coloured. From the library of William Morris. Modern vellum.

Another copy.

282 × 195 mm. Without the woodcut initials. It has both blanks, and one initial painted in blue. Manuscript signatures. On 1^b is a manuscript list of contents (15th-16th century). From the Bennett collection. Eighteenth-century light brown morocco.

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Jenson, 1471.

CICERO, MARCUS TULLIUS. EPISTOLAE AD FAMILIARES. 2^a. M. TVLLII CICERONIS EPISTOLARVM ‖ FAMILIARIVM LIBER PRIMVS INCIPIT AD ‖ LENTVLVM PROCONSVLEM. ‖ 204^a. .M. CCCC. LXXI. ‖ OPVS PRAECLARISSIMVM . M. T. CICERONIS ‖ EPISTOLARVM FAMILIARIVM A NICOLAO ‖ IENSON GALLICO VIVENTIBVS NECNON ‖ ET POSTERIS IMPRESSVM FELICITER FINIT. ‖

Quarto. [a-c^{10}, d^8, e-h^{10}, i^8, k-n^{10}, o^8, p-x^{10}.] 204 leaves; 33 lines. 187 × 111 mm. Type 1, and Greek (deficient in quantity). Leaf 11 begins: non minor est in his qui relinquerūt . . . Hain, 5168; Proctor, 4069.

Leaf 1, blank; 2^a-204^a, text (book ii, 15^a; iii, 24^b; iv, 36^a; v, 46^a; vi, 60^a; vii, 73^a; viii, 85^b; ix, 91^b; x, 111^b; xi, 130^a; xii, 142^a; xiii, 156^b; xiv, 179^b; xv, 185^a; xvi, 197^a); 204^b, blank.

288 × 201 mm. Illuminated half border and initial on 2^a; similar initial to each book except xii. The other initials in blue. Manuscript signatures. From the library of William Morris. Half pigskin (modern).

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Jenson, 1471.

CAESAR, GAIUS IULIUS. COMMENTARII. 2^a. CAII IVLII CAESARIS COMMENTARIORVM LIBER ‖ PRIMVS DE BELLO GALLICO AB IPSO CONFECTO. ‖ 147^b. CAII IVLII CAESARIS COMMENTARIOS BELLI GALLICI : ‖ CIVILIS POMPEIANI : ALEXANDRINI : AFRICI : AC HIS- ‖ PANIENSIS NICOLAVS IENSON GALLICVS VENETIIS ‖ FELICITER IMPRESSIT. M.CCCC. LXXI. ‖

Folio. [a, b^{10}, c-e^8, f-i^{10}, k-m^8, n^{10}, o^8, p^{10}, q^{12}.] 39 lines. 221 × 134 mm. Type 1. Leaf 11 begins: equo deciderāt : circumsistebant . . . Hain, 4213; Proctor, 4074.

Leaf 1, blank (wanting); 2^a-67^a, de bello Gallico (book ii, 11^b; iii, 17^a; iv, 21^b; v, 27^a; vi, 36^b; vii, 44^a; viii, preface, 58^b; text, 59^a); 67^a-109^b, de bello civili (book ii, 81^b; iii, 89^b); 109^b-123^b, bellum Alexandrinum; 123^b-140^b, Africum; 140^b-147^b, Hispanicum; 148, blank (wanting).

316 × 218 mm. Illuminated quarter-border and initial on 2^a; 13 other illuminated initials. From the library of William Morris. Stamp, a bird and VRAYEFOI, on 2^a. Russia, tooled in blind (about 1840?).

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LEONARDUS ARETINUS. DE BELLO ITALICO. 1ª. LEONARDI ARETINI DE BELLO ITALICO ‖ ADVERSVS GOTTHOS. ‖ 64ª. LEONARDI ARETINI DE BELLO ITALICO ‖ ADVERSVS GOTTHOS LIBER QVARTVS ‖ ET VLTIMVS FOELICITER FINIT. ‖ Gallicus hunc

Venice: Jenson, 1471.

cum Teias occubuit. Gotthi tamen ob regis mortem nequaq̃ deteriti uſque ad noctem pugnauerunt nunq̃ pedem referẽtes. Factis deniq; tenebris pugna ceſſauit: cum primo ſolis ortu cœpta fuiſſ&. Ea nocte utrique armati ſteterunt: utq; dies apparuit rurſus in pugnam reditum ẽ: & uſq; ad ſolis occaſum cum magna ſtrage utriuſque partis dimicatum. Tandem uero gotthi ad Narſetẽ oratoribus miſſis uelle ſe italia excedere optulerunt ſi incolumes abire aſportareq; ſua permittant̃. Sin hæc ſibi non permittat Narſes q̃ diu uiuant tã diu pugnare non deſituros eſſe. Quæ cũ intellexit Narſes ĩ cõſilio re diſcuſſa illis ꝓmittere decreuit: ne aduerſus deſperatos homines magno ſuoꝝ detrimento uictoriã adipiſcat̃. Inter hæc ad mille equites ex gotthoꝝ caſtris aufugerãt: magniſq; itineribus papiã & alia trans padũ oppida petierunt. Reliq autẽ fœdere cum Narſete icto ſua priuatĩ aſportãtes italia excedere ac nunq̃ aduerſus romanum ĩperium bellum gerere ꝓmiſerunt: libertate tamẽ retenta ſine ulla romani imperii ſubiectiõe. Quo facto cumas ac cætera quæ ſupererant oppida Narſes recepit. Finiſq; fuit anni decimioctaui huius belli.

LEONARDI ARETINI DE BELLO ITALICO ADVERSVS GOTTHOS LIBER QVARTVS ET VLTIMVS FOELICITER FINIT.

Gallicus hunc librum impreſſit nicolaus ienſon:
Artifici grates optime lector habe.

.M.CCCC.LXXI:

LAST PAGE OF TEXT, WITH COLOPHON.

librum impressit nicolaus ienson : ‖ Artifici grates optime lector habe. ‖ .M. CCCC. LXXI: ‖

Quarto. [a^{12}, b-e^{10}, f^{12}.] 64 leaves; 32 lines. 183 × 105 mm. Type 1. Leaf 13 begins: Hæc ultĩa castra portã aureliã . . . Hain, *1559; Proctor, 4080.

1ª-64ª, the text (book ii, 20ᵇ; iii, 34ª; iv, 50ᵇ); 64ᵇ, blank.

This treatise is really the history by Procopius (of Caesarea, sixth century) which was annexed bodily by Leonardus Aretinus.

259 × 192 mm. Four illuminated initials and a half border. MS. annotations by three

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Venice: Jenson, 1471. hands. On the first page is the coat of arms of the first owner (vert, a fess or), and his initials I. D. painted in gold on the field. From the library of William Morris. Previously belonged to Lord Crawford (bought at Rome, 1884). Red morocco, by Duru, 1853.

Signa . Tabulæ · Tarentinæq; delitiæ .Sed nihil populus Romanus libentius aſpexit: q̄ illas quas timuerat : cum turribus ſuis belluas : quæ non ſine ſenſu captiuitatis ſummiſſis ceruicibus victores equos ſequabantur .

BELLVM PICENVM.

Mnis mox Italia pacem habuit · Quid enim poſt Tarentum auderent ? niſi quod ultro proſequi ſotios hoſtium placuit · Domiti ergo picētes &caput gentis Aſculum Sempronio duce qui tré mente inter prœlium campo Tellurē deam promiſſa æde placauit .

BELLVM SALENTINVM.

Alentini Picentibus additi caputq; regionis Brunduſium cum inclito portu Marco Atilio duce : & in hoc certamine victoriæ pretiū templum ſibi paſtoria pales ultro popoſcit .

BELLVM VOLSCINENSE.

Oſtremi Italicorum in fide manſere Vulſcini opulentiſſimi Hetruſcorum implorantes opem aduerſus ſeruos quondā ſuos : qui libertatem a dominis datam in ipſos exercerant translataq; in ſe re publica dominabantur : ſed hi quoque duce Fabio gurgite pœnas dederunt .

POPVLI ROMANI AETAS SECVNDA FINIT . INCIPIT TERTIA DE SEDITIONIBVS .

Aec eſt ſecunda ætas populi Romani & quaſi adoleſcentia : qua maxime ui-

Printer of Horatius, c. 1471. FLORUS, Lucius Annaeus. EPITOME IN TITUM LIVIUM. 1ª. LVCII ANNEI FLORI EPITOMATVM ‖ IN TITVM LIVIVM LIBER PRIMVS. ‖ PROOEMIVM. 58ᵇ.

Florus habet paruo : numerosa uolumina Liui
Codice : in Italica maximus historia.

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Nil latet hunc : ualeat quod honore nitere latino
Vel peregrina petas scripta : uel artis opus.
Inde fit ut ueteres scribendi miserit usus :
Atq; nouo redeat prædítus officio.
Nam quod centeno consumpta uolumine sæcla
Viderat : in totidem nascitur usq; dies :·

Venice: Printer of Horatius, c. 1471.

Quarto. [a-f^{8}, g^{10}.] 58 leaves; 33 lines. 188 × 94 mm. Type 1. Leaf 9 begins: statem : ut in utro esset : nec ipse . . . Hain, 7197; Proctor, 5654.

1^{a}-58^{b}, text (book ii, 13^{b}; iii, 28^{b}; iv, 45^{a}).

One of a group of eight books, including the editio princeps of Horace, Lucan and Florus. Only one of these books is dated, the date being 1471. The place of printing is undoubtedly Venice, though the type has few Venetian analogies.

252 × 187 mm. From the library of William Morris. Modern stiff vellum binding.

APPIANUS. DE BELLIS CIVILIBUS, ETC. 2^{a}. [L]Ibro primo bellorum ciuilium : haec continentur. 2^{b}. Ad Gloriosissimum & inuictissimum Principem Alfonsum Arago-‖num & utriusq; Sicilię Regem in libros ciuilium bellorum. S. P. Q. R. ‖. P. Candidi prologus. ‖ 147^{b}. Explicit Celticę historię Liber perbreuis. Laus immortali Deo. ‖

Vindelinus de Spira, 1472.

Hic est alexandrinus appianus
A candido linguę latinę patrono
Romanus. hunc impressit & vindelinus
Quem spira nobilis parens dędalei
Produxit ingeni faceti lępidiq;.
Carmen est Raphaelis Zouenzonii Istri Poetae.
M. CCCCLXXII.

Folio. [a^{10}, b^{8}, c^{10}; d-f^{8}, g^{10}; h-m^{8}, n^{10}; o^{10}, p^{8}, q^{10}; r^{8}.] 148 leaves; 41 lines. 224 × 135 mm. Type 1. Leaf 11 begins: re populo sublandiens colonias . . . Hain, 1306; Proctor, 4044.

Leaf 1, blank; 2^{a}, contents; 2^{b}, prologue; 3^{a}-140^{b}, de bellis ciuilibus (book ii, 29^{a}; iii, 63^{a}; iv, 84^{b}; v, 113^{a}); 141^{a}-146^{b}, Illyricus; 146^{b}-147^{b}, Celticus; 148, blank.

On 3^{a} is a woodcut border, which is made up of two blocks, one used five times, and was added by hand in some copies to serve as a basis for illumination.

341 × 224 mm. Eight illuminated initials; the woodcut border is also coloured. From the library of William Morris. Italian red morocco.

PLAUTUS, Titus Maccius. COMOEDIAE VIGINTI. 1^{a}. Reverendissimo in Christo patri & domino Iacobo Zeno Pontifici ‖ etc. 5^{a}. Plauti Comici clariss. Amphitryo. [1 line space.] Argumentum [1 line space.] [I]N faciem uersus amphitryonis iuppiter ‖ Dum bellum gereret cum telobois hostibus : ‖ [etc.]. 243^{b}, line 30. Plautine uiginti Comedie : lingue Latine delicie : magna ex parte emen-‖date per Georgium Alexandrinum : de cuius eruditione et diligentia iu-‖dicent legentes. Impresse fuere opera & impendio Ioannis de Colonia ‖ Agripinensi : atq3 Vindelini de Spira. ‖ [1 line space.] VENETIIS.

Johannes de Colonia and Vindelinus de Spira, 1472.

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Venice: Johannes de Colonia and Vindelinus de Spira, 1472.

M.CCCC.LXXII. Nicolao Throno Principe ‖ iucundissimo & Duce foelicissimo. 244, 245, blank.

Folio. [a^4, b-r^{10}, s^{12}, t^{10}, v^8, x, y^{10}, $z^{10(+1*)11}$, A, B^{10}.] 245 leaves (leaves 4, 244, 245, blank); 41 lines. 223 × 138 mm. Hain, 13074; Proctor, 4046.

1^a-3^b, letter of Georgius Merula, the editor, with quotations and table; 4, blank; 5^a-243^b, text. 313 × 225 mm. An early inscription states that the volume was given to a Paduan monastery by Petrus de Montagnana in 1478. Old vellum.

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Vindelinus de Spira, 1472.

DONATUS, AELIUS. COMMENTARIUS IN TERENTIUM. 2^a. [P]VBLIVS TERENTIVS Afer Carthagine ‖ natus : seruiuit Romę Terentio Lucano senatori : ‖ a quo ob ingenium & formam nō institutus mo- ‖ do liberaliter : sed & mature manumissus. Quidā ‖ [etc.] 162^b, line 34. Τέλος. ‖ Raphael zouenzonius tergestinus poeta ‖ Vindelino spirensi suo sal'. ‖

Qui cupit obstrusam frugem gustasse Terenti
Donatum quęrat noscere grāmaticū
Quem Vindelinus signis impressit ahenis
Vir bonus : & claro preditus ingenio.

Folio. [A^{10}, B-D^8, E, F^6, G, H^8, I^{10}, K^8, L^{10}, M, N^8, O^{10}, P-R^8, S^{10}, T^8, V^6.] 164 leaves; 41 lines. 225 × 138 mm. Hain, 6383; Proctor, 4056.

Leaves 1, 80, 163, 164, blank.

320 × 225 mm. Without the blank leaves. From the library of Lord Gosford. Dark green morocco by Bedford.

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Jenson, 1472.

REI RUSTICAE SCRIPTORES. 1^b. g Eorgius Alexandrinus Petro Priolo. M. filio .S. Priscas dictiões ‖ de tribus . . . 2^a. ENARRATIONES BREVISSIMAE PRI- ‖ SCARVM VOCVM MARCI CATONIS. ‖ 300^a. PALLADII RVTILII TAVRI AEMILIANI VIRI ILLVSTRIS ‖ DE RE RVSTICA LIBRI IMPRESSI VENETIIS OPERA ‖ ET IMPENSA NICOLAI IENSON GALLICI. M. CCCC. LXXII. ‖ NICOLAO THRONO DVCE VENETIARVM INCLYTO. ‖

Folio. [A^{14}; a, b^{10}, c^8; d-f^{10}, g^8, h^6; i, k^{10}, l-z, aa-cc^8, dd^{10}, ee, ff^8, gg-kk^{10}.] 300 leaves; 40 lines. Initial-directors. 225 × 135 mm. Type 1. Leaf 25 begins: cuppam materia ulmea aut faginea . . . Hain, *14564; Proctor, 4086.

1^a, blank; 1^b, letter of the editor, G. Merula; 2^a: ENARRATIONES BREVISSIMAE PRI- ‖ SCARVM VOCVM MARCI CATONIS. ‖ End, 14^b; 15, blank; 16^a-18^a, letter of editor to Bernardo Giustiniani; 18^b: MARCI CATONIS PRISCI DE ‖ RE RVSTICA LIBRI CAPITA. ‖ End, 19^b; 20^a, MARCI CATONIS PRISCI DE RE RVSTICA LIBER. ‖ End, 41^a, with colophon; 41^b: M. T. VARRONIS REI RVSTICAE CAPITA LIBRI . I. ‖ End, 42^b; 43^a: MARCI TERENTII VARRONIS RERVM RVSTICARVM ‖ AD FVNDANIAM VXOREM LIBER . I . PROLOGVS. ‖ (Book ii, 61^a; iii, 73^b) end, 85^b, with colophon; 86, 87, blank; 88^a: LVCII IVNII MODERATI COLVMELLAE ‖ REI RVSTICAE CAPITVLA LIBRI PRIMI. ‖ End, 91^b; 92^a: LVTII IVNII MODERATI COLVMELLAE REI RV ‖ STICAE LIBER PRIMVS PRAEFATIO. ‖ (Book ii, 101^a; iii, 115^a; iv, 123^a; v, 135^b; vi, 147^b; vii, 158^b; viii, 171^b; ix, 181^a; x, 192^a; xi, 201^a; xii, 207^a; xiii, 220^b) end, 239^b, with colophon; 240, blank; 241^a: PALLADII RVTILII TAVRI AEMILIANI VIRI ILLVSTRIS ‖ DE RE RVSTICA LIBER PRIMVS TITVLI LIBRI PRIMI. ‖ (Book ii, 251^b; iii, 256^a; iv, 266^a; v, 274^a; vi, 276^b; vii, 278^b; viii, 281^a; ix, 282^b; x, 284^b; xi, 286^b; xii, 291^a; xiii, 296^b; de insitione, 297^b); end, 300^a, followed by colophon and letter to Jenson by Franc Colucia; 300^b, blank.

321 × 219 mm. An illuminated initial to each book; the others in blue or red. From the library of William Morris. Modern brown morocco stamped in blind, on wooden boards.

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PLINIUS SECUNDUS, Caius. HISTORIA NATURALIS. 1ª. CAIVS PLYNIVS MARCO SVO SALVTEM. ‖ [etc.] 3ª. CAII PLYNII SECVNDI NATVRALIS HISTORIAE LIBER. I. ‖ [1 line space.] ‖ CAIVS PLINIVS SECVNDVS NOVOCOMENSIS DOMITIANO ‖ SVO SALVTEM PRAEFATIO. ‖ [etc.] 21ª. CAII PLINII SECVNDI NATVRALIS HISTORIAE LIBER. II. ‖ [etc.] 355ª, line 11. CAII PLYNII SECVNDI NATVRALIS HISTORIAE LIBRI TRI-‖CESIMI SEPTIMI ET VLTIMI FINIS IMPRESS. VENETIIS ‖ PER NICOLAVM IENSON GALLICVM. M.CCCC.LXXII. ‖ NICOLAO TRONO INCLYTO VENETIARVM DVCE. ‖ [etc.] 356ª, line 15. relebat? Instauratū aliquātulū sub romano pōtifice maximo Paulo secūdo ueneto.

Venice: Jenson, 1472.

Folio. [a-h^{10}, i^{12}, k-p^{10}, q^{8}, r-z, A-D^{10}, E^{8}, F-G^{10}, H-M^{8}, N, O^{10}.] 356 leaves; 50 lines. Hain, *13089; Proctor, 4087.

1ª-2ª, Letter of Pliny and lives; 2ᵇ, blank; 3ª-4ª, Letter of Pliny; 4ª-19ᵇ, Summary of Chapters; 20, blank; 21ª-355ª, text; 355ª-356ª, Letter of the Bishop of Aleria.

431 × 295 mm. Wants leaf 20, a blank. From the library of Lord Gosford. Green morocco.

298

CICERO, Marcus Tullius. TUSCULANAE QUAESTIONES. 2ª. MARCI TVLLII CICERONIS TVSCVLA-‖NARVM QVAESTIONVM LIBER PRIMVS. ‖ 86ᵇ. MARCI TVLLII CICERONIS TVSCVLANA-‖RVM QVAESTIONVM FINIS: IMPRESSA-‖RVM VENETIIS PER NICOLAVM IEN-‖SON GALLICVM. M.CCCC.LXXII. NICOLAO ‖ TRVNO DVCE VENETIARVM INCLYTO. ‖

Jenson, 1472.

Quarto. [a^{10}, b-g^{8}, h^{6}, i, k, l^{8}.] 88 leaves; 33 lines. 187 × 109 mm. Type 1, and Greek type. Leaf 11 begins: poſſe. Videbunt quem in ipſo. Hain, *5313; Proctor, 4088.

Leaf 1, blank (wanting); 2ª-86ª, text (book ii, 24ᵇ; iii, 36ᵇ; iv, 52ᵇ; v, 67ª); 87, 88, blank (88 wanting).

The second or third separate edition of the Tusculan Questions. That by Ulrich Hahn is dated 1469, April 1; that printed at the Sorbonne is assigned by M. Claudin to this same year, 1472, and may be later than Jenson's.

284 × 193 mm. Illuminated initial and half-border in red, blue, gold and silver on leaf 2; four pen initials in red and blue. The arms of the first owner (party per fess gules and argent, a lion rampant counterchanged) are painted on the second leaf. It was bought by Michael Wodhull, 1792, April 17, at "Edwards' sale," for seven guineas, and later belonged to Charles Chauncy, M.D., whose ex libris is inserted. From the Bennett collection. Eighteenth-century binding of red morocco.

299

CICERO, Marcus Tullius. ORATIONES. 2ª. M. T. C. pro magno Pompeio Luculentissima ad ‖ Quirites Oratio foeliciter incipit. ‖

Adam of Ammergau, 1472.

297ᵇ. Hoc ingens Ciceronis opus: causasq, forenses
Quas inter patres dixit & in populo
Tu quicunq, leges. Ambergau natus ahenis
Impressit formis. Ecce magister Adam.
.M.CCCC.LXXII.

Folio. [a^{12}, b-f^{10}; g-u^{10}; x-z, aa-cc^{10}, dd, ee^{8}, ff, gg^{10}.] 298 leaves; 37 lines.

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Venice: Adam of Ammergau, 1472.

216 x 126 mm. Type 2. Leaf 13 begins: lata? num quae noua quaestio . . . Hain, *5123; Proctor, 4150.

cū apud oēs tāta ē: q̄nta esse debet: tū excellit ista ꝓuintia quam nup̄ et prædonū & regnū bello liberauit. adiunxit illa ut ōnes domo exire uolebāt testimonii denūciatione terreret q̄ domi stare non poterant largo & liberali uiatico cōmoueret. sic adolescens īgenii plenus locu/pletes metu tenues præmio: stultos errore ꝓmouit. sic sunt expressa ista præclara quæ recitantur per sophismata: non sententiis neque auctoritatibus declarata nec iureiurando constricta: sed porrigenda manu ꝓfūdēdoq̄ clamore multitudinis cōcitate. O morē præclarum disciplināq̄ quā a maioribus accepimus: si q̄dē teneremus: sed nescio quo pacto iā de manibus elabitur. nullā enī illi nostri sapientissimi & sāctissimi uiri uī cōtionis eē uolueīt quæ si sciret plebs atq̄ populus: iuberet sūmota conciōe: distributis partibus tributū & coturiatim descriptis ordinibus classibus ætatibus auditis auctoribus re multos dies ꝓmulgata & cognita iuberi uetariq̄ uoluerūt. Græcoq̄ aūt totæ resp. sedētes cōcionis temeritate administrātur. Itaq̄ ut hāc græciam quæ iā diu suis cōsiliis ꝓculsa & afflicta e ōmittā: illa uetus quæ quōdā opibus īpio gloria floruit hoc uno malo cōcidit libertate īmoderata ac licētia cōtionū: cū ī theatro īperiti hoīes req̄ oīum rudes ignariq̄ cōsederāt. tū bella iutilia suspiciebāt. tū seditiosos hoīes rei p. præfi/ciebāt: tū optime meritos ciues e ciuitate eiiciebāt. q̄si hoc athenis tū cū ille nō solū ī græcia sed ꝓpe cūctis gētibus enitebāt accidere sunt solita. quā moderationē in frigia in missia aut contionum fuisse nr̄as cōtiones illaq̄ nationū homines plerūq̄ ꝓturbant q̄d cū soli sint ipsi tandē fieri putatis. cæsus est uirgis Cinicus Athenagoras: q̄ in fame frumentū exportare erat ausus. data Lælio cōtio ē. ꝓcessit ille et græcus apud græcos nō de culpa sua dixit sed de poena quæstus es porrexerūt manus. sophisma natū ē. hoc testimoniū est. nup̄ epulati paulāte omni largitione saturati pergamen quod Mithridates qui multitudinē illā non auctoritate sed sagma terrebat se uelle dixit id sutores & lenonii cōdēmnarūt hoc testimoniū est ciuitatis ego testes a Sicilia publice duxi. ueq̄ erāt ea testimonia nō cōcitatæ cōtionis sed iurati senatus: Quare iā nō ē mihi cōtētio cū teste uobis. sed uidēdū ē sint ne hæc testimonia putāda. adolescēs bonus: honesto loco natus disertus cū maximo ornatissimoq̄ comitatu uenit ī oppidū græcoq̄. postulat contionem. locupletes hoīes & graues ne sibi aduersentur. testimonii denūciationē deterrēt egētes & leues spe legatiōis & uia/tico publico: priuata etiā benignitate ꝓiecta opifices & tabernarios

Leaf 1, blank (wanting); 2^a-297^b, text of the orations; 298, blank (wanting).

Eleven books are attributed to Adam of Ammergau; four of them dated 1471 and one 1472. This was probably his first.

302 x 204 mm. Initials painted in blue. From the Hopetoun and William Morris libraries. Brown sprinkled calf, gilt edges (c. 1800?).

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INCIPIT OPVS RESTITVTIONVM VTILISSIM/VM A REVERENDO IN CHRISTO PATRE FRA/TRE FRANCISCO DE PLATEA BONONIENSE ORDINIS MINORVM DIVINI QuE VERBI PRE/DICATORE EXIMIO EDITVM.

RESTITVTIO. Primo. Vtrum restitutio sit de necessitate salutis. Rñdeo secūdū Sco. ī quarto. dī. 15. ar. ii. q. iiii. §1. ī pricipio q; sic: Quia sicut auferre alienū ē peccatū mōtale: & ō p̄ceptū di/uinū negatiuū. ſ. Non furtū facies: Ita & tenere alienū. Et ideo sicut necessariū ē seruare p̄cepta negatiua: Ita necessarium ē non tenere alienū iuxto dño: & p̄ consequēs: uel actu statī reddere: uel statī uelle reddere cū fuerit opportunitas. Vnde ē restitutio necessaria: ut ps quedā satisfactioīs: nec generaliter accipiēdo satisfactionē nec specialiter. Generali/ter eim accepta reddit p̄ peccato equalēs ei ī quē peccat. Nō sic ista restitutio: qa absq; oī redditione p̄ peccato posset red/di p̄xio quod suū ē: sicut ī mutuis reddit creditori absq; oī sa/tisfactione ptinēte ad reconciliatioēm peccatōis. Consiliter nonē satisfactio specialis que ē tertia ps penīe: qa de congruo req̄rit restitutio/añ oēm ptē penīe: sicut cessatio uoluntatis in actu uel facto a peccato. Sed satisfactio que ē tertī ps penīe nō req̄rit añ alias duas ptes penīe: Immo seq̄t contritionem & confessionē ut iiūcta a sacerdote. Restitutio eim non iungit a sacerdote: sed a lege diuina: & ē sīle in aliis peccatis si teneret. Adulterā restituere uiro suo: ñ est nisi cessare a peccato: uel a trāsgressioē huius p̄cepti. Non mechaberis. Et illud p̄cedit oēm ptē penitētie accepte: Et ideo sicut tenens adulterā non ē capax penitētie sed irrisor: & ideo si talis ueniat ad penitētiā

PAGE OF TEXT (LEAF 31, RECTO).

PLATEA, FRANCISCUS DE. OPUS RESTITUTIONUM. 2ª. INCIPIT TABVLA RESTITVTIOMVM VSVRA-‖RVM ET EXCOMVNICA-TIONVM EDITA PER ‖ VENERABILEM DOMINVM FRATREM FRAMC‖ISCVM DE PLATEA ORDINIS MINORVM. ‖ 31ª. INCIPIT OPVS RESTITVTIONVM VTILISSIM-‖VM . . . **Venice: Barthol. Cremona, 1472.**

224ª. Quem legis: impressus dum stabit in ære caracter
Dum non longa dies uel fera fata prement.
Candida perpetuæ non deerit fama Cremonæ.
Phidicum hinc superat Bartholomeus ebur.
Cedite chalcographi: millesima uestra figura est
Archetypas fingit solus at iste notas.

M.CCCC.LXXII. NICOLAO TRVNO DVCE VEN ETIARVM REGNANTE IMPRESSVM FVIT HO-C OPVS FOELICITER.

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Venice: Barthol. Cremona, 1472.

Quarto. [A-C^{10}; a-g^{10}, h^{12}; i-t^{10}, u^{4}.] 226 leaves; 32 lines. 156 × 104 mm. Type 1. Leaf 41 begins: admittiť. Sꝫ si ī uita cauere nō uult . . . Hain, *13035; Proctor, 4222.

Leaf 1, blank; 2^{a}-30^{b}, tables; 31^{a}-112^{b}, restitutiones; 113^{a}-163^{a}, usura; 163^{b}-224^{a}, excommunicationes; 224^{b}, 225, 226, blank. The two misprints in the title are in the text.

Bartolommeo of Cremona issued nine books in the years 1472-1474, the last of them in conjunction with Bartolommeo di Carlo of Vercelli, who later in the same year printed one book by himself. Among his earliest books was an edition of Virgil. In conjunction with his partner he printed a Modestus De Re Militari. Most of his other publications belonged to mediaeval theology and religion.

223 × 166 mm. The rubricator has added the initials in red and an inscription at the end. There are duplicates of leaves 154 and 161. A few manuscript signatures. On 2^{a} is written in a hand of the 15th or 16th century: Sancti Aug^{i} Comi ad usuꝫ frat[r]is Victorini de Como. From the library of William Morris. Stiff vellum binding.

301

Vindelinus de Spira, 1473.

BOCCACCIO, Giovanni. DE MONTIBUS, SILVIS, ETC. 1^{a}. Ioannis Boccacii de Certaldo : de montibus : syluis : fontibus : lacubus : ‖ fluminibus : stagnis : seu paludib^{9} : de nomībus maris : liber īcipit feliciter. ‖ 75^{a}. Io. Boccatii uiri clariſſimi de montibus : ſiluis : ‖ fontibus : lacubus : stagnis seu paludibus : & de ‖ diuersis nomībus maris opus diligentissime ‖ īpressum finit. Venetiis Idus Ian. cccc.lxxiii. ‖

Folio. [a-c^{10}; d, e^{10}, f^{8}; g^{10}, h^{8}.] 76 leaves; 41 lines. Headlines. 225 × 136 mm. Type 1. Leaf 11 begins: Lamus mōs est Carię nobilis . . . Hain, *3326; Proctor, 4048.

1^{a}, prologue; 1^{b}-18^{a}, de montibus; 18^{b}, blank; 19^{a}-20^{b}, de siluis; 21^{a}-25^{b}, de fontibus; 26^{a}-30^{a}, de lacubus; 30^{b}, blank; 31^{a}-58^{a}, de fluminibus; 58^{b}, blank; 59^{a}-62^{b}, de stagnis et paludibus; 63^{a}-75^{a}, de maribus; 75^{b} and 76, blank.

This book, one of the last printed in his roman type by Wendelin, was intended as an appendix to the edition of Boccaccio's Genealogiae deorum, which is dated 1472. The two are usually bound together.

301 × 217 mm. The first initial is painted in red, blue, green and gold; other initials in red and blue alternately. From the library of William Morris. Italian binding (17th or 18th century). Half calf.

302

Vindelinus de Spira, c. 1473.

TACITUS, Cornelius. OPERA. 2^{a}. nAM Valerium Asiaticū bis consulem : fuisse ‖ quondā . . . 177^{a}. Finis Deo laus ‖

Cęsareos mores scribit Cornelius . esto.
Iste tibi codex : historię pater est.
Insigni quem laude ferens gens postera : pressit
Spira premens : artis gloria prima suę.

Folio. [a-h^{10}, i, k^{8}; l, m, n^{10}, o, p^{8}; q^{10}; r, s^{8}.] 178 leaves; 36 lines. Catchwords and initial-directors. 197 × 116 mm. Type 1. Leaf 11 begins: cunctari : sed designatū consulem Mēmium . . . Hain, *15218; Proctor, 4061.

Leaf 1, blank (wanting); 2^{a}-66^{a}, Annals XI-XVI; 67^{b}-106^{b}, Histories I, II; 107^{a}-152^{a}, Histories III, V, 23; 152^{b}, blank; 153^{a}-161^{b}, Germania; 162, blank; 163^{a}-177^{a}, Dialogus de oratoribus; 177^{b}, 178 (wanting), blank.

The last words of the colophon have been much discussed, but it is certain from the use of

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catchwords, directors, and the initial v, that this is one of the last books of Wendelin's printing before the transfer of his press to John of Cologne. This edition does not contain Ann. I-VI, first published in 1515, or the Agricola, which first appeared in the Panegyrici Veteres, printed by Zarotus about 1485.

288 × 209 mm. One illuminated initial; other initials in red or blue. From the Bennett collection. Modern brown calf.

Venice: Vindelinus de Spira, c. 1473.

303

SOLINUS, GAIUS IULIUS. DE SITU ORBIS ET MEMORABILIBUS MUNDI. 2ª. IVLII SOLINI DE SITV ET ME-‖MORABILIBVS ORBIS CAPITVLA. ‖ 5ª. IVLII SOLINI DE SITV ORBIS TERRA-‖RVM ET MEMORABILIBVS QVAE MVN-‖DI AMBITV CONTI-NENTVR LIBER. ‖ 67ᵇ. IVLII SOLINI DE SITV ORBIS ET ME-‖MORABILIBVS QVAE MVNDI AMBITV ‖ CONTINENTVR LIBER IMPRESSVS ‖ VENETIIS PER NICOLAVM IENSON ‖ GALLICVM. M.CCCC.LXXIII. ‖

Jenson, 1473.

Quarto. [a-g⁸, h¹².] 68 leaves; 33 lines. Initial-directors. 188 × 110 mm. Type 1. Leaf 9 begins: ægypto septenos uno utero simul gigni . . . Hain, 14877; Proctor, 4089.

Leaf 1, blank (wanting); 2ª-3ᵇ, contents; 4, blank; 5ª-67ᵇ, text; 68, blank (wanting).

290 × 198 mm. Rubricated; initials in red. From the library of William Morris. Eighteenth-century French red morocco.

304

PETRARCA, FRANCESCO. CANZONIERE. 1ª. Apie di colli dela bella uesta a Ca. ii. 9ª. VOI CHASCOLTATE IN ‖ RIME SPARSE IL SONO ‖ DI QVEI SOSPIRI ON ‖ DIO NVTRIVA IL CORE ‖ . . . 182ᵇ. M. CCCC .LXXIII . NICOLAO MAR ‖ CELLO PRINCIPE REGNANTE IM ‖ PRESSVM FVIT HOC OPVS ‖ FOELICITER IN VENETIIS ‖ :. FINIS :. ‖

Gabriel Petri, 1473.

Folio. [A⁸, a-s¹⁰.] 188 leaves; 28 (29, 30) lines. Initial-directors. 160 × 95 mm. Type 1. Leaf 19 begins: Forse i deuoti . & gli amorosi preghi. Hain, 12757; Proctor, 4187.

1ª-7ᵇ, table; 8, blank (wanting); 9ª-145ᵇ, Sonetti and Canzoni; 146ª-182ᵇ, Trionfi; 183: MEMORABILIA quædā de laura manu ppria ‖ Francisci petrarcæ scripta in quodā codice Virgilii ‖ in papiensi biblyotheca reperta. ‖ 183ᵇ: FRAGMENTVM cuiusdam epistolæ eiusdem ‖ Francisci Petrarcæ ad Iacobum de colūna Lom ‖ boriensem ep̄um. ‖ Followed by verses on Vaucluse; 184ª-187ᵇ, life of Petrarch; end, 187ᵇ: EXPLICIVNT TRIVMPHI ET ‖ VITA PETRARCE. ‖ 188, blank (wanting).

Niccolò Marcello became doge in August, 1473. This edition is therefore later than that printed at Rome in May, 1473, as well as the Padua edition of 1472. Gabriele di Pietro of Treviso issued four books in 1472 and 1473 in partnership with Filippo di Pietro, and in the years 1474-1478, produced some five and twenty others on his own account. In 1479 and the following year he printed five books at Toscolano, but seems subsequently to have returned to Venice and produced a few more books there. His publications included an Italian Bible, the Achilleis of Statius and Cicero's Rhetorica Nova, S. Augustine's De Civitate Dei, the Vite dei Santi padri and some school books.

245 × 154 mm. Illuminated borders on leaves 1ª (with portraits of Petrarch and Laura) and 9ª; an illuminated initial on 146ª. The arms of the first owner (argent, two fesses gules) are inserted in the border on 9ª. At the end is the label of G. Molini & Co., booksellers in Florence. From the Perkins collection (ex-libris of Frederick Perkins, Chipstead Place, Kent) and that of Richard Bennett. Red morocco, with elaborate tooling, probably by Kalthoeber.

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Venice: Jacobus Rubeus, 1473.

OMNIBONUS LEONICENUS. DE OCTO PARTIBUS ORATIONIS. 2ª. AD ILLVSTREM MAGNANIMVM ‖ QVE PRINCIPEM DOMINVM FE‖DERICVM DE GONZAGA MAR‖CHIONEM OMNIBONVS LEONI ‖ CENVS. ‖ 82ᵇ. Omniboni Leoniceni Vicentini. V. Clarissimi ‖ De

Et approbatiua cum præponit ut enimuero:ſicut ēt nā & cōplectiua eſt:ut Nā qs tetuuenū cōfidētiſſime.& affirmatiua ut heu qa nam tanti cinxerunt æthera nībi.M. Et cuius ordinis ? D.præpoſitiui : niſi poetice poſtponat:ut Suſpiciens altā lunam.& ſic uoce precatur.Nam dici debet:.& ſuſpiciēs altam lunā:ſic etiam atq; ut cum me hortatetur parce frugaliter atq; uiuere:pro parce atq; frugaliter .M.Quæ ſunt coniunctiōes præpoſituui ordinis?D.hæ.ac aſt & atq; aut uel nec neq; ſi quin quatenus ſin ſeu ſiue ni niſi.M.quæ ſubiunctiui?D.hæ.q; ue ne quæ ſunt encleticæ:qdem quoq; aūt uero. Aliæ pene oēs īdifferenter præponi & poſtponi poſſunt.Quædam.uero aliis ét coniūctionibus præponūt:ut atq; eqdem memini. & nam neq; erant aſtrorum ignes .

Benigno Deo Gratias .

Omniboni Leoniceni Vīcentini. V.Clariſſimi
De Octo Partibus Oīonis Liber Per Iacobū
Gallicū Impreſſus Anno Gīæ.M.cccclxxiii
Nicolao Marcello Duce Venetiaꝝ .

305. LAST PAGE OF TEXT, WITH COLOPHON.

Octo Partibus Oīonis Liber Per Iacobū ‖ Gallicū Impressus Anno Gīæ. M.cccclxxiii ‖ Nicolao Marcello Duce Venetiaꝝ. ‖

Quarto. [a¹⁰, b-k⁸.] 82 leaves; 24 lines. 133 × 85 mm. Type 1. Leaf 11 begins: & penus modo fœminini . . . Hain, 10022; Proctor, 4234.

Leaf 1, blank (pasted down); 2ª-2ᵇ, dedication; 3ª-82ᵇ, text.

Like Jenson, Jacques le Rouge was a native of France, having been born at Chablis. He printed at Venice from 1473 to 1478, producing during that period some five and twenty books. From 1478 to 1481 he was engaged in printing at Pinerolo (seven editions known), and subsequently produced one book at Milan, and another, in the spring of 1490, at Embrun (*vide* Monceaux: Les Le Rouge de Chablis, calligraphes et miniaturistes, graveurs et imprimeurs, Paris, 1896). This edition of the De Partibus Orationis of Omnibonus was the first work from his press, and was followed by some of the classical editions for which the first printers in Italy seemed to think that the demand would be inexhaustible. When undeceived as to this, Jacques Lerouge printed an edition of Justinian in five volumes, and then departed for Pinerolo.

211 × 138 mm. Printed on vellum. On 2ª, an illuminated border (no coat of arms); on 2ª and 3ª, illuminated initials. From the library of William Morris. Fifteenth-century Italian calf, stamped; with clasps.

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306

OVIDIUS NASO, Publius. OPERA. 2ª. PVBLII OVIDII NASONIS META ‖ MORPHOSEOS LIBER PRIMVS. ‖ [1 line space.] [I]N NOVA FERT ANIMVS ‖ mutatas dicere formas ‖ corpora. dii coeptis (nam ‖ uos mutastis & illas ‖ [etc.] 411ᵇ, line 29. Tantum se nobis elegi debere fatentur : ‖ Quantum uirgilio nobile debet opus. ‖ [1 line space.] Huius opera omnia Medea excepta : & triumpho Cæ ‖ saris : & libello illo pontica lingua composito : quæ ‖ incuria tempoꝝ perierunt : Iacobus Rubeus natione ‖ gallicus honestissimo loco natus ad utilitatem uiuē‖tium nec non & posterioꝝ impressit. ‖ Nicolao Marcello Duce inclyto Venetiarum. ‖ [1 line space.] M.CCCC.LXXIIII. ‖ 412ª, line 35.

Venice: Jacobus Rubeus, 1474.

Sed dignum hæc veneta qui gallicus vrbe iacobus
Impressit : miræ condidit artis opus.

412ᵇ, blank.

Folio. [a-e¹⁰, f⁸, g-m¹⁰, n, o¹²; A, B¹⁰, C, D⁸, E¹⁰, F¹², G⁸, H⁶; a-c¹⁰, d¹², e-i¹⁰, k⁸, l⁶, m, n¹⁰, o¹², p-v¹⁰.] 412 leaves; 43 lines. 243 × 99 mm. Type 1. Hain, 12138; Proctor, 4237.

Leaf 1, blank; 2-142, Metamorphoses; 143-214, Heroides, Ars Amandi; 215-412, Libri Amorum, Fasti, etc.

331 × 228 mm. The first leaf, blank, is wanting. With illuminated borders, the first containing a coat of arms. From the libraries of Renouard and Lord Gosford. Dark green morocco, by C. Lewis.

307

SALLUSTIUS CRISPUS, GAIUS. OPERA. 2ª. oMNIS HOMINES Qui ‖ sese studēt . . . 70ᵇ. Haec Crispi Salustij opera q̃ optime emendata: Vene ‖ tijs fuere impressa: ductu & impensa Iohānis Colonię ‖ agripinēsis : necnon Iohānis manthen de gherretshem : ‖ qui vna fideliter uiuunt Anno a natali christi . M.cccc. ‖ lxxiiij. die. xxiij. Martij. 76ᵇ. Libello inscripta huic : si quispiam noscere petat ‖ Primo Salustij crispi libros duos ei⁹ esse attingere sciat ‖ Secūdo orōneꝫ Catilinę responsiuaꝫ in. M. T. Ciceroṇē ‖ Tertio Crispi Salustij oratoris clarissimi vitam ‖ Quarto eiusdem in .M. T. Ciceronem inuectiuam : Quinto. M. T. ciceronis ī Crispū Salustiū respōsioneꝫ ‖ seu inuectiuam : quę finem eidem libello prebet. Et ‖ quorum īpensa in fine secundi Salustij crispi insertū ‖ fore videtur. ‖

Joh. de Colonia and Joh. Manthen, 1474.

Quarto. [a, b⁸, c⁶, d⁶, e⁸, f, g, h⁶, i, k⁸, l⁶.] 76 leaves; 32 lines, with catchwords to each leaf. 175 × 103 mm. Type 1 and Greek type. Leaf 9 begins: tantūmodo questui neq; luxurię modū . . . Hain, 14201; Proctor, 4287.

Leaf 1, blank; 2ª-22ᵇ, Catilina; 23ª-28ª, oratio Catilinae; 28ᵇ, blank; 29ª-70ᵇ, Jugurtha; 71ª-72ª, Salustii uita; 72ª-73ª, inuectiua in Ciceronem; 73ᵇ-76ᵇ, Ciceronis responsio.

After having had a few books printed for him by Wendelin of Speier John of Cologne seems to have established a printing house of his own in company with Johann Manthen of Gherretzem in 1474. They certainly used some of Wendelin's type and it is probable that he was their foreman, as their colophons, in which they are fond of boasting of the loyalty of their partnership, from the frequent allusions to their workmen, seem to show that they did not concern themselves much with the actual printing. After producing about ninety books together, they were joined in 1480 by Jenson, and subsequently employed Johann Herbort of Seligenstadt to print for them. Their earliest books were mostly classics mingled with a little theology. After 1475 they seem to have found editions of the civil and canon law more profitable.

283 × 201 mm. Rubricated; initials in red. MS. annotations. From the library of William Morris. Formerly belonged to J. Gomez de la Cortina, for whom it was bound in dark blue morocco by Schaeffer; the arms of Gomez are stamped on both covers.

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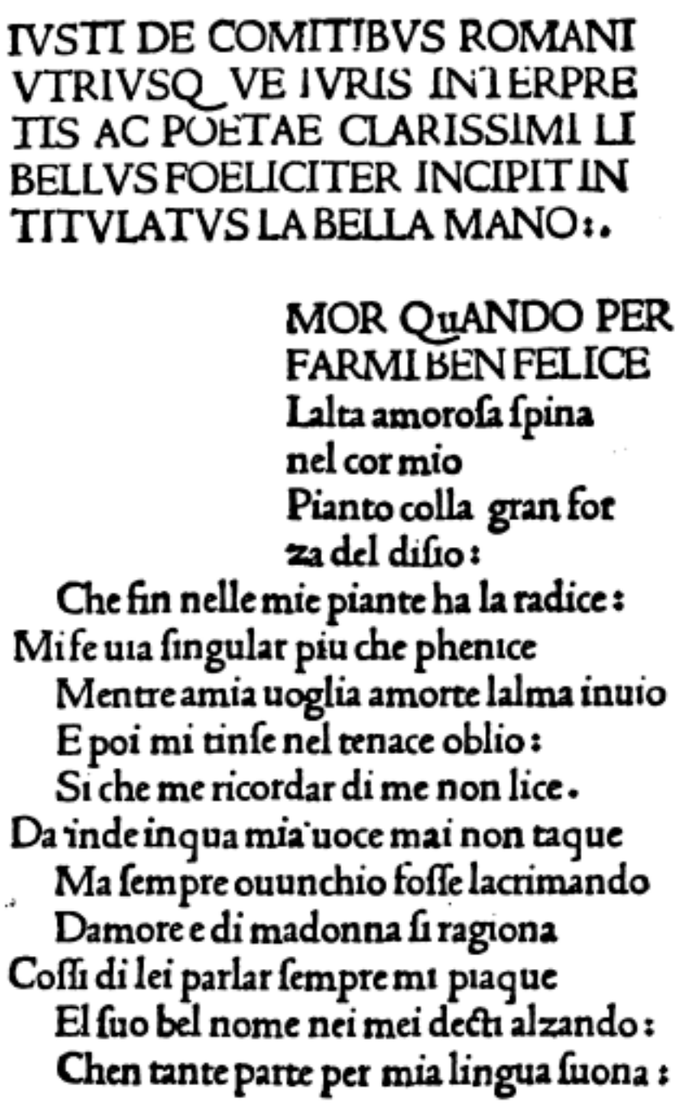
Venice: Gabriel Petri, 1474.

CONTI, GIUSTO DE'. LA BELLA MANO. 1[b]. IOHANNIS BAPTISTE DE REFFRI- ‖ GERIIS DE BONONIA CARMINA ‖ IN LAVDEM DOMINI IVSTI :· ‖ 2[a]. IVSTI DE COMITIBVS ROMANI ‖ VTRIVS- QVE IVRIS INTERPRE ‖ TIS AC POETAE CLARISSIMI LI ‖ BEL- LVS FOELICITER INCIPIT IN ‖ TITVLATVS LA BELLA MANO :· ‖ 70[b]. VENECIIS . DIE DVODECIMO . DECE ‖ MBRIS . M.CCCC.LXXIIII. ‖ F.I.N.I.S. ‖


IVSTI DE COMITIBVS ROMANI
VTRIVSQ VE IVRIS INTERPRE
TIS AC POETAE CLARISSIMI LI
BELLVS FOELICITER INCIPIT IN
TITVLATVS LA BELLA MANO:.

MOR QuANDO PER
FARMI BEN FELICE
Lalta amoroſa ſpina
nel cor mio
Pianto colla gran for
za del diſio:
Che fin nelle mie piante ha la radice:
Mi fe uia ſingular piu che phenice
Mentre amia uoglia amorte lalma inuio
E poi mi tinſe nel tenace oblio:
Si che me ricordar di me non lice.
Da inde inqua mia uoce mai non taque
Ma ſempre ouunchio foſſe lacrimando
Damore e di madonna ſi ragiona
Coſſi di lei parlar ſempre mi piaque
El ſuo bel nome nei mei decti alzando:
Chen tante parte per mia lingua ſuona:

FIRST PAGE OF TEXT.

Quarto. [a[10], b-h[8], i[4], A[4].] 74 leaves; 24 lines. 138 × 88 mm. Type 1. Leaf 11 begins: Et mondo che fu adorno . . . Hain, 5544; Proctor, 4189.

1[a], blank; 1[b], sonnet by Refrigerio; 2[a]-70[b], text; 71, blank; 72[a]-74[b], table.

189 × 135 mm. Leaf 59 is in facsimile. From the Bennett collection. This copy, sold at the Libri sale of 1847 to Payne and Foss for 345 f., was bought back by Libri at the Payne sale, 1857, for £12, and resold by him in 1859. Red morocco, by Bauzonnet-Trautz.

Jenson, 1475.

DIOGENES LAERTIUS. VITAE PHILOSOPHORUM. 1[b]. Benedictus brognolus generosis patriciis uenetis Laurē ‖ tio georgio : Iacoboq; baduario salutem plurimā dicit. ‖ 5[a]. LAERTII DIOGENIS VITAE ET SENTEN ‖

46

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TIAE EORVM QVI IN PHILOSOPHIA ‖ PROBATI FVERVNT. ‖ 185[b]. Impressum Venetiis per Niçolaum Ienson gallicum . An-‖no domini . M.CCCC.LXXV. die xiiii. augusti. ‖ [2 lines.] ‖ Finis philosophorum uita [sic].

Folio. [a, b[10], c-y[8], z[6].] 186 leaves; 34 lines. Initial-directors. 190 × 109 mm. Type 1. Leaf 11 begins: & periandrū. Addūt quidā Acusilaū . . . Hain, *6199; Proctor, 4095.

Venice: Jenson, 1475.

1[a], blank; 1[b]-2[b], letter of B. Brognolus, dated: Venetiis pridie idus augusti. Mcccclxxv; 3[a], Fratris ambrosii in Diogenis laertii opus ad cosmā medi-‖cem epistola; 4[a], Tabula secundum ordinem librorum; 5[a]-185[b], text (book ii, 26[a]; iii, 49[b]; iv, 64[a]; v, 75[a]; vi, 89[b]; vii, 105[a]; viii, 134[b]; ix, 147[a]; x, 164[a]); 186, blank (wanting).

279 × 195 mm. On 5[a] is an illuminated border and initial; other initials in red or blue. From the Syston Park library and Bennett collection. On 5[a] are the arms of the first owner, az. three branches bendwise. Ex-libris of J. H. T. (Sir J. H. Thorold) and Syston Park. Dark blue morocco, by R. Storr, of Grantham.

310

AUGUSTINUS. DE CIVITATE DEI. 2[a]. Aurelii augustini de civitate dei p'mi ‖ libri incipiunt rubrice. ‖ [etc.]

Jenson: 1475.

17[a]. LIBER Nicolaus Jenson Gallicus PRIMVS. ‖

Aurelii Augustini epi de ciuitate dei ‖ liber primus feliciter incipit. ‖ 304[b], column 1. Aurelii Augustini opus de ciuita‖te dei feliciter explicit : confectuʒ vene‖tiis ab egregio ꝛ diligēti magistro Ni‖colao iēson gallico : Petro mozēicho ‖ principe : Anno a natiuitate dñi mile‖simo quadringētesimo septua-gesimo ‖ quinto : sexto nonas octobres.

Folio. [a[6], b-z, A-H[10].] 306 leaves; 2 columns; 46 lines. 191 × 115 mm. Types 2 and 4. Hain, *2051; Proctor, 4096.

Leaves 1, 16, 305, 306, blank.

Printed on vellum. The first printed page is beautifully illuminated, and the initials throughout are worked in gold and colour.

289 × 195 mm. From the Sunderland and Irwin libraries. Old red morocco.

311

MARTIALIS, Marcus Valerius. OPERA. 1[b]. Plinii. Secundi Epiſtola ad Cornelium priſcuʒ. ‖ 2[a]. M. Valerii Martialis Epigrammatum opus ‖ In Amphi-theatrum Caeſaris. ‖ 169[b]. Impreſſum Venetiis Impenſis Ioannis de Colo-‖nia: ſociꝙ eius Ioannis manthen de Gherretzeʒ. ‖ .M.cccc.lxxv.

Joh. de Colonia and Joh. Manthen, 1475.

Folio. a-r[10]. 170 leaves; 34 lines. 178 × 90 mm. Type 1. Sig. b begins: Quid tibi cū cirrha? Hain, 10812; Proctor, 4298.

1[a], blank; 1[b], the letter of Pliny the younger; 2[a]-168[a], line 30, the text (ii, 25[b]; iii, 35[b]; iv, 41[b]; v, 47[a]; vi, 62[b]; vii, 73[a]; viii, 85[b]; ix, 97[a]; x, 111[a]; xi, 125[b]; xii, 139[b]; xenia, 152[a]; apophoreta, 158[a]); 168[a], line 31, Georgius Alexandrinus Angelo Adriano Ora‖tori Regio Salutem; ends 169[b], line 25, followed by colophon; 170, blank.

This edition of Martial, printed in the type which John of Cologne and his partner took over from Wendelin of Speier in 1473-1474, follows the undated edition of the latter printer, which was edited by Merula.

275 × 199 mm. Thirteen fine pen initials in red and blue. From the library of William Morris. French binding of red morocco, late seventeenth century.

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312

Venice: Jenson, 1476.

CLEMENS V. CONSTITUTIONES. 2^a [red]. Incipiunt constitutiones clem̄ ‖ tis pape quinti una cum appa ‖ ratu domini ioannis andree. ‖ 70^a. Opus clemtinaꝝ ere atq; īdustria Nicolai Ienson gallici Venetijs im ‖ pressuꝫ felicit̄ explicit : vna cū appatu dñi Ioānis Andree: ꝑ excellētissi ‖ mū iuris utriusq; doctorē dñꝫ Alexādrū Neuū ius pōtificiū ī patauīo ‖ gymnasio ōdinarie legētem exactissima diligētia emdatū. M.cccclxxvi. ‖

Folio. a^{10}, b-h^8, i^{12}. 78 leaves; 2 columns (commentary round text); 60 lines text or 68 lines commentary. 309 × 194 or 317 × 216 mm. Types 3 and 5. Sig. b1 begins: clerum ꝛ populum christianum. Hain, *5417.

Leaf 1, blank; 2^a-70^a, text of the Clementines; 70^b-77^a, decretales extrauagantes; 77^b, blank; 78^a, Registrum clementinaꝝ. ‖ 78^b, blank.

420 × 281 mm. Printed on vellum. On 2^a is a miniature representing three doctors, one of whom is kneeling, before a bishop enthroned. One illuminated initial. Other initials are pen letters in red and blue. Rubricated. From the MacCarthy, Hibbert, and William Morris libraries. Bound in purple velvet, re-backed with leather.

313

Joh. de Colonia and Joh. Manthen, 1476.

ARISTOTELES. DE ANIMALIBUS. 2^a. THEODORI : GRAECI : THESSALONICEN ‖ SIS : PRAEFATIO : IN LIBROS : DE ANIMALIBVS : ARISTOTELIS : PHILOSOPHI : AD ‖ XYSTVM : QVARTVM : MAXIMVM. ‖ 250^b. Finiunt libri de animalibus Aristotelis interprete Theodoro. ‖ Gaze. V. clarissimo : quos Ludouicus podocatharus Cypri ‖ us ex Archetypo ipsius Theodori fideliter & diligēter auscul ‖ tauit : & formulis imprimi curauit Venetiis per Iohannem ‖ de Colonia sociūq; eius Iohannē māthen de Gherretzē. Anno ‖ domini. M.CCCC.LXXVI. ‖

Folio. a, b^{10}, c, d^8, e-g^{10}, h^8, i^{10}, k^8, l-o^{10}; p-t^{10}, u^8, x^{10}, aa-cc^{10}, dd, ee^8, ff^6. 252 leaves; 35 lines. 191 × 115 mm. Type 8*. Sig. b1 begins: omnino habent: ut murena : sed . . . Hain, 1699; Proctor, 4312.

Leaf 1, blank; 2^a, dedication by Gaza; 7^b-132^b, de historia animalium, book 1 (book ii, 18^a; iii, 41^b; iv, 52^a; v, 57^a; vi, 73^a; vii, 91^a; viii, 97^a; ix, 112^b); 138^a-186^a, de partibus animalium (book ii, 140^a; iii, 154^b); 186^a-230^b, de generatione animalium (book ii, 200^a; iii, 217^b; iv, 229^b; v, 241^a); 251^a, Tabula cartarum . . . ; 251^b, 252, blank.

305 × 210 mm. Illuminated half-border and initial on 2^a; illuminated initial to each book; other initials in blue or red. From the Bateman and William Morris libraries. Bateman ex-libris. On 2^a are the arms of the first owner: gules, 3 chevrons arg., over all a pale az., charged with 3 estoiles, or (?). Inscriptions on 250^b: (1) Thomae frignani opus emptum ferrariae . . . ; (2) Nunc Marci Ant. Florej.; (3) Tandem fr̄is Seraphyni Ghisi (?) Vęneti. Stiff vellum binding, of the seventeenth or eighteenth century.

314

Ratdolt, Maler, and Löslein, 1476.

REGIOMONTANUS, Joannes. CALENDARIO. 1^a. [Q]Vesta opra da ogni parte e un libro doro. ‖ Non fu piu preciosa gemma mai ‖ Dil Kalendario : che tratta cose asai ‖ Con gran facilita : ma gran lauoro ‖ [etc.] Line 12. Ioanne de monte regio questo fexe : ‖ Coglier tal frutto acio non graue fia ‖ In breue tempo : e con pochi penexe. ‖ Chi teme cotal spexe ‖ Scampa uirtu. I nomi di impressori. ‖ Son qui da basso da rossi colori. ‖ [1 line space.] Venetiis. 1476. ‖ [2 line space. Red:] Bernardus pictor de Augusta ‖ Petrus loslein de Langencen ‖

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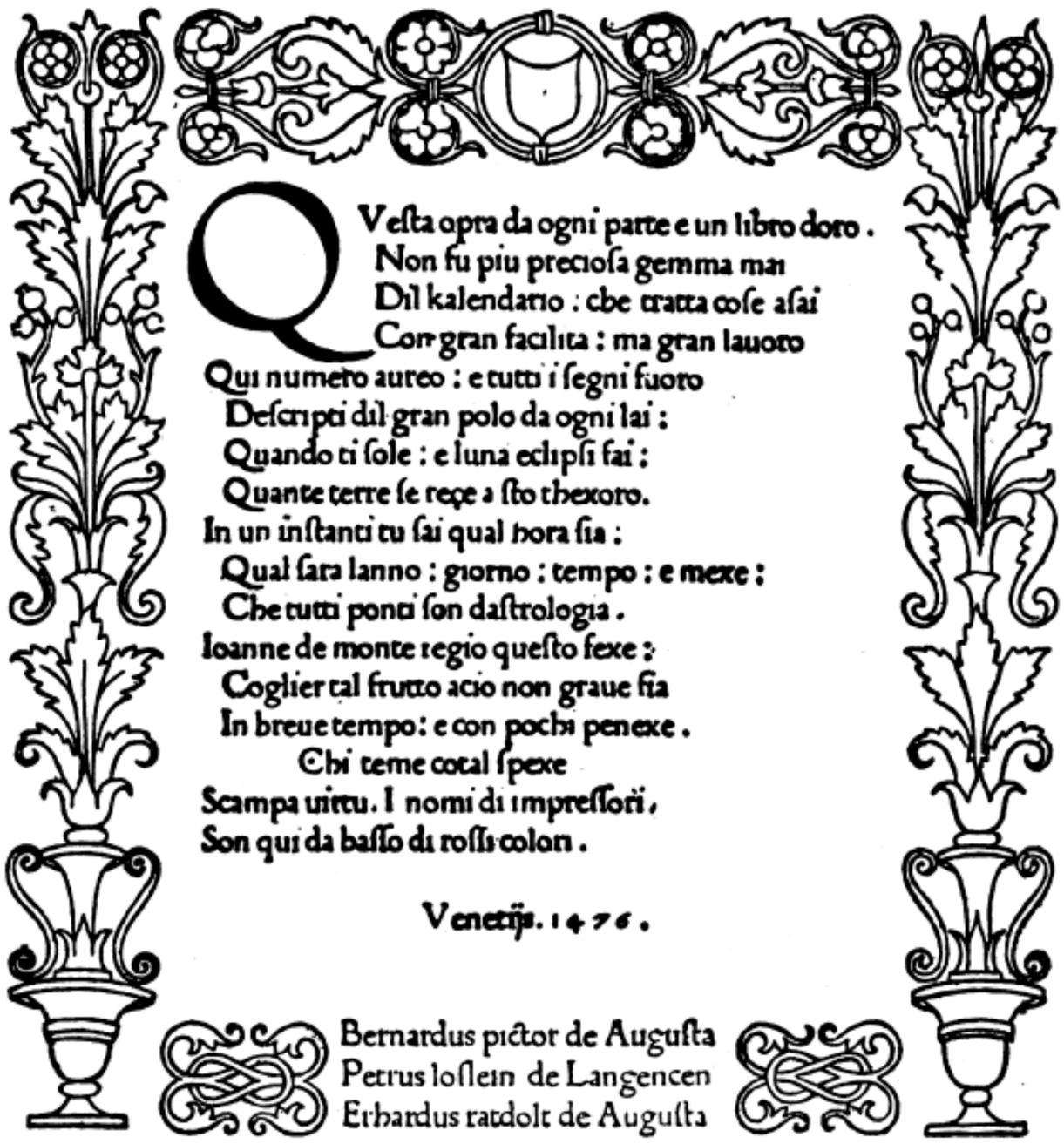
Erhardus ratdolt de Augusta ‖ 28[b], line 34. la utilita & ualor di questo Kalendario da me secondo la picoleça del ingenio mio ‖ diligentemente composto & ordinato. ‖

Venice: Ratdolt, Maler, and Löslein, 1476.


Veſta opra da ogni parte e un libro doro.
Non fu piu precioſa gemma mai
Dil kalendario: che tratta coſe aſai
Con gran facilita: ma gran lauoro
Qui numero aureo: e tutti i ſegni fuoro
Deſcripti dil gran polo da ogni lai:
Quando ti ſole: e luna eclipſi fai:
Quante terre ſe reçe a ſto thexoro.
In un inſtanti tu ſai qual hora ſia:
Qual ſara lanno: giorno: tempo: e mexe:
Che tutti ponti ſon daſtrologia.
Ioanne de monte regio queſto fexe:
Coglier tal frutto acio non graue ſia
In breue tempo: e con pochi penexe.
Chi teme cotal ſpexe
Scampa uirtu. I nomi di impreſſori,
Son qui da baſſo di roſſi colori.
Venetijs. 1476.
Bernardus pictor de Auguſta
Petrus loſlein de Langencen
Erhardus ratdolt de Auguſta

TITLE-PAGE.

Quarto. [a[8], b, c[10], d[4].] 32 leaves; 37 lines. 202 × 145 mm. Types 1 and 2. Hain, 13789; Proctor, 4866.

1[a], title; 1[b]-13[a], calendar; 13[b], LA TABVLA DI PAESI; 14[a]-18[b], sixty diagrams of eclipses for the years 1475-1530; 19[a]-28[b], text and tables; 29[a], 30[b], 31[a], 32[b], four diagrams, the four leaves being pasted together so as to form two stiff ones.

In many copies the ten leaves (19-28) containing the text and tables are placed inside the leaves of diagrams, and the whole has been described as a single quire of 12 leaves, of which two are of stiff paper.

The title with its graceful border forms the earliest example of an ornamental title-page. This and the corresponding Latin edition are the first two works issued by Ratdolt and his companions at Venice. They continued to work together till some time in 1478, all three names occurring in the Cosmographia of Pomponius Mela, and those of Maler and Ratdolt in a German reprint of this Calendar, both issued in that year; but in the Mataratius de componendis uersibus of 7 Kal. Dec. mccccLxviii. (where an x has clearly dropped from the date) only Ratdolt's name is given, and after an apparent pause of some months, perhaps spent in overcoming difficulties

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Coriolanus Cepio Clariſſimo utro Marco Antonio Mauroceno equiti apud illuſtriſſimū ducem Burgundię Venetorū oratori felicitatem.

QVom prefectus triremis ad claſſem proficiſcerer/quam feliciſſimus imperator Venetoꝝ Petrus Mocenicus contra Othomanum Turcoꝝ principē ducebat: uehementer rogaſti me/ut quicqd in hac expeditione geſtum eſſet litteris mandarem: affirmans ea te Apollinis oraculo uetiora habiturum quę a me ſcripta forent. Igiť ut tibi morē gererem quę ab imperatore Mocenico p quadrienniū geſta ſunt annotaui: Tanto enim tempore & ille imperiū geſſit/ & ego prefectura functus ſum. Quappter opuſculū in quo hęc ſcripta ſunt tibi mitto: quod cū perlegeris/ nō minus te egregias imperatoris uirtutes q̄ magnifica ipſius geſta admiratuꝝ certū habeo: meritoq; damnabis eorū ſententiā qui affirmare ſolent effœtam eſſe naturam: nec pto ducere tales uiros quales priſcis temporibus extiterūt: omniaq; mundo ſeneſcente degeneraſſe: q̄ falſi ſint uel ex hoc maxime apparet. Nam ſi

a 2

316. CEPIO. RES GESTAE PETRI MOCENICI. VENICE, RATDOLT, 1477. FIRST PRINTED PAGE.

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which may have caused, or been caused by, the loss of his partners, he worked by himself from 1480 to March, 1486 with apparently increasing success. Whether the name Maler or Pictor be merely a surname or an epithet denoting an occupation is disputed, but it is certain that when Ratdolt resumed work without his partners the decorative impulse which gave such beauty to the early books of the firm was very much weakened. Twelve books were produced during the partnership, and upwards of sixty by Ratdolt alone during his stay at Venice. In April or May, 1484, he issued an advertisement, printed in red and black, headed Libri venales/ Venetiis impressi, giving the names of forty-six books from his own and other Venetian presses, arranged under the headings In theologia, In logica, In hūanitate ꝛ poetria, In iure canonico ꝛ ciuili, In astronomia ꝛ geometria, In medicina. A note on his career after his return to Augsburg has been given under No. 156. For further information see "Erhard Ratdolt and his Work at Venice," by G. R. Redgrave, 1894, the first of the Illustrated Monographs issued by the Bibliographical Society.

286 × 215 mm. Vellum.

Venice: Ratdolt, Maler, and Löslein, 1476.

315

PIUS II. HISTORIA RERUM GESTARUM. 2ª. PII. II. PONTIFICIS MAXIMI. HISTO-‖RIA RERVM VBIQVE GESTARVM. ‖ CVM LOC-ORVM DESCRIPTIONE NON ‖ FINITA ASIA MINOR INCIPIT. ‖ 106ª. Pii ii. Ponti'. maximi historię rerum ubiq; gestarū prima pars ‖ finitur : & impressioni Venetiis dedita : per Iohannem de co-‖lonia sociumq; eius Iohannem manthen de Gherretzem anno ‖ millesimo : cccclxxvii. ‖

Folio. a-f^{10}, g, h^{8}, i-l^{10}. 106 leaves; 35 (34) lines. Initial-directors. 189 × 112 mm. Type 8*. Sig. b1 begins: annui bis nascuntur : latonam in ea . . . Hain, *257; Proctor, 4322.

Joh. de Colonia and Joh. Manthen, 1477.

Leaf 1, blank; 2ª-106ª, text; 106ᵇ, Incipit Registꝝ.

The work, having been left unfinished, is concerned solely with Asia Minor. This is the only early edition of it.

290 × 202 mm. The first initial is illuminated, the others filled up in red or blue. From the library of William Morris. Bought by Michael Wodhull for £2 14s. at the sale by Baker of the library of R. Hoblyn, 26th March, 1778. There is a later date, 24th June, 1795, also in Wodhull's writing. Light brown calf, eighteenth century; red edges.

316

CEPIO, CORIOLANUS. RES GESTAE PETRI MOCENICI. 2ª. Coriolanus Cepio Clarissimo uiro Marco An-‖tonio Mauroceno equiti apud illustrissimū du-‖cem Burgundię Venetorū oratori felicitatem. ‖ 53ᵇ. Impressum est hoc opusculum Venetijs per ‖ Bernardem pictorem & Erhardum ratdolt ‖ de Augusta una cum Petro loslein de Lan-‖gencen correctore ac socio. Laus Deo. ‖ M.CCCC.LXXVII. ‖

Quarto. a-f^{8}, g^{6}. 54 leaves; 25 (23, 24) lines. 137 × 84 mm. Type 1. Leaf 11 begins: Ibi omnē prędam exposuit . . . Hain, *4849; Proctor, 4369.

Ratdolt, Maler, and Löslein, 1477.

Leaf 1, blank (wanting); 2ª-2ᵇ, dedication; 3ª-53ᵇ, text (book ii, 20ª; book iii, 36ᵇ); 54, blank (wanting).

The first page is surrounded by a border, outer measurements, 191 × 137 mm., inner, 138 × 92. Stems and foliage flowing up each side, starting from the top of a circle in lower margin containing two crossed shields. Redgrave's No. 4, Pl. 5. Initials: (1) 31-32 mm., Q; (2) 25-27 mm, D, I, Q, L.

200 × 140 mm. From the Bennett collection. Half russia.

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Venice: Ratdolt, Maler, and Löslein, 1477.

DIONYSIUS PERIEGETES. DE SITU ORBIS. 1ª. Eloquentissimi uiri domini Antonij ‖ Becharię ueronensis proœmium in ‖ Dyonisij traductionem de situ orbis ‖ habitabilis ad clarissimum physicum ‖ magistrū Hieronymū de leonardis. ‖ 39ᵇ. Impressum est hoc opusculum Venetijs ‖ per Bernardū pictorē & Erhardū ratdolt ‖ de Augusta una cū Petro loslein de Lan-‖gencen eo4 correctore ac socio. Laus deo ‖ .M.CCCC.LXXVII. ‖

Quarto. a-d⁸, e¹⁰. 42 leaves; 25 (23, 24) lines. Marginalia. 136 × 72 mm. Type 1 and Greek letters. Leaf 9 begins: posita sit : ęthiopes partim . . . Hain, *6226; Proctor, 4370.

1ª, preface, followed (3ᵇ) by text; ends 39ᵇ; 40ª-41ᵇ, geographical tables; 42, blank.

The first page is surrounded by a border, outer measurements, 196 × 127 mm., inner, 144 × 82. Intertwined branches springing from each side of a single shield in lower margin, and filled in with leaves. Redgrave's No. 5. Coloured in this copy, and owner's coat painted in: bendy argent and azure, on a chief of the second three fleurs-de-lis, or, a label of four points, gules, for difference.

Initials: (1) 31-32 mm., D; (2) 25-27 mm., C, H, N, S, P, T, V.

228 × 160 mm. An almost uncut copy. Note in Italian of its purchase, 10th October, 1839. From the library of William Morris. Italian leather binding.

318

Jenson, c. 1478.

GRAMMATICI VETERES. 1ᵇ. IN HOC VOLVMINE HAEC CONTINENTVR. ‖ D I O M E D E S. ‖ De structuris & differentia sermonis. ‖ De perfectis & imperfectis. ‖ De origīe : ꝓprietate : formatōe : & uaria ꝓtiū oꝛonis positiōe. ‖ De latinitate & eius partibus & diffinitionibus. ‖ De Accētibus : Punctis : Colis : Cōmatibus : & Periodis : & eorū ‖ diffinitionibus. ‖ De differentiis quinq; linguarum. ‖ De uitiis et uirtutibus orationis. ‖ De compositione & clausula & pedibus secūdum Rhetores : ‖ & ea4 ꝓtibus & diffinitionibus testimonio Tullii : Salustii : ‖ Bruti : Crassi : & Hortensii firmatis. ‖ De schematibus & figuris. ‖ De Tragœdia : Comœdia : Elegia : Satyra & earum origine lo-‖co & inuentoribus. De poematū generibus et speciebus : & uariis ea4 nomībus. ‖ De Poetica : Poesi : & Poemate. ‖ De arte metrica. ‖ De Metro : Rhythmo : & Versu et eorum differētiis & diffini‖tionibus. ‖ De omni genere Metrorum diffinitionibus differētiis et in‖uētoribus. ‖ P H O C A S ‖ De Nomine & Verbo. ‖ Epitoma Prisciani. ‖ C A P E R. ‖ De latinitate. ‖ A G R A E T I V S ‖ De Orthographia : proprietate & differentia sermonis. ‖ D O N A T V S ‖ De Barbarismo & octo partibus orationis. ‖ SERVIVS ET SERGIVS ‖ In Donatum. ‖ 170ª. FINIS ‖ NICOLAVS IENSON GALLICVS ‖

Folio. a¹⁰, b-i, K, l, m⁸, n⁶; o-t⁸, u¹⁰, x⁸. 170 leaves; 35 lines. 192 × 108 mm. Type 1, and Greek. Sig. b1 begins: In gratiam tecum redeo. Hain, 6214; Proctor, 4118.

1ª, blank; 1ᵇ, title; 2ª-104ᵇ, Diomedes; 105ª-128ª, Phocas; 128ª-131ᵇ, Caper; 131ᵇ-135ᵇ, Agraetius; 135ᵇ-151ª, Donatus; 151ᵇ-161ª, Servius; 161ª-170ª, Sergius; 170ᵇ, blank.

The first edition of this collection, reprinted at Vicenza in 1486, and frequently afterwards. Hain registers ten editions.

284 × 193 mm. Illuminated borders and initial on 2ª; other initials in red or blue. From the library of William Morris. The arms of the first owner: or, a chevron azure, on 2ª. Old vellum binding.

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SACRO BOSCO, IOANNES DE. SPHAERA MUNDI. 1ª [red]. Iohannes de sacrobusto anglici uiri cla-‖rissimi Spera mundi feliciter incipit. ‖ 28ª. Iohannis de sacrobusto anglici uiri cla-‖rissimi Spera mundi feliciter explicit. ‖ 29ª [red]. Gerardi cremonensis uiri clarissimi ‖ Theorica planetarū feliciter incipit. ‖ 48ᵇ. Explicit Theorica planetarum Gerardi cre-‖monensis astronomi celebratissimi. Impressa ‖ Venetijs per Franciscū renner de Hailbrun. ‖ M.CCCC.LXXVIII. ‖ . . .

Quarto. a, b⁸, c, d⁶; e, f¹⁰. 48 leaves; 25 lines. 136 × 79 mm. Marginalia. Types 5 and 6 (in diagrams). Leaf 9 begins: cōsimiles. Cū omnis etiā . . . Hain, *14108; Proctor, 4175.

Venice: F. Renner, 1478.

1ª-28ª, Sphaera mundi; 28ᵇ, blank; 29ª-48ᵇ, Theorica planetarum. After the colophon are six elegiac verses by P. Franciscus Niger Venetus.

The "Spera Mundi" has three, and the "Theorica planetarum" has eight woodcut diagrams. Those illustrating an eclipse of the moon, and the "Theorica Mercurij" are coloured.

Initials, 26 mm.: A, C, E, H, L, N, S, T. They are often indistinguishable from those of Ratdolt; for instance, the A on 48ª, and that on 14ᵇ of Ratdolt's "Arte di ben morire" are exactly alike.

Franz Renner of Hailbrunn printed at Venice for the thirteen years 1471 to 1483, during five of which (1473-1477) he was in partnership with Nicholas of Frankfort, and afterwards for a few months (1477-1478) with Petrus de Bartua. Altogether he was concerned in the production of about fifty books.

195 × 142 mm. From the Gomez de la Cortina and Bennett collections. Roan.

320

CAPRANICA, DOMENICO. TRATTATO DELL' ARTE DI BENE MORIRE. 1ª [red]. Incominçia el tractato delarte di ben morire. ‖ 24ª, line 24. E questo basti quāto al tractato & arte di ben mo-‖rire. Impressus Venetijs. 1478. Laus deo. ‖

Quarto. a, b, c⁸. 24 leaves; 25 lines. 137 × 87 mm. Type 1. Leaf 9 begins: maxime carnale / etiamdio . . . Proctor, 4372.

Ratdolt, 1478.

1ª-24ª, text; 24ᵇ, blank.

Quarto one-piece black-grounded border, with a design of oak-leaves and acorns, 190 × 138 mm. Initials, 26 mm.: A, C, E, S, V.

205 × 143 mm. Part of leaf 1 (the border) is in facsimile. From the library of William Morris. Stiff vellum (Italian).

321

VALERIUS MAXIMUS. FACTA ET DICTA MEMORABILIA. 2ª. BONVS ACCVRSIVS PISANVS salutem dicit plurimā Ma‖gnifico equiti aurato & sapientissimo ac primo ducali secretario Cic‖cho Simonetæ. ‖ 5ª. VALERII MAXIMI FACTORVM : AC DICTORVM ME‖MORABILIVM LIBER AD TIBERIVM CAESAREM. ‖ PROLOGVS. ‖ 136ᵇ.

.P.F. M . CCCC.LXXVIII . KL . IVLII. .S.F.
.B.R. VENETIIS IMPRESSIT. .Z.F.

P. F., etc. 1478.

Folio. a-h⁸, i⁶, k⁸; l⁸, m-s⁶, t⁸. 136 leaves; 36 lines. Initial-directors.

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Venice: P. F., etc., 1478.

201 × 125 mm. Type 1, and Greek type. Sig. b1 begins: uero inquit libenter tibi mea sede cedo . . . Hain, 15781; Proctor, 4471.

Leaf 1, blank; 2^{a}-2^{b}, preface of Bonus Accursius, the editor; 3^{a}-4^{a}, table; 4^{b}, blank; 5^{a}-78^{b}, text of books i-v; 79^{a}-136^{b}, text of books vi-ix.

The letters at the end should conceal the printer's name, but this cannot even be guessed at, though the B.R. may stand for B[onaccursius] R[ecensuit]. The type is that which was being used at the same time by Andreas de Paltascichis of Cattaro.

285 × 200 mm. Inscription on leaf 1 (sixteenth century): Iste liber est monasterij s.^{ti} giorgij de ferrarja ordinjs mōtis oll'ti [Olivatani]. From the library of William Morris, formerly in that of Lord Hopetoun, whose ex-libris is in the volume. Brown calf of the eighteenth or nineteenth century. Manuscript annotations.

322

P. de Piasiis and B. de Blavis, 1479.

BREVIARIUM ROMANUM. 2^{a}. Aureus numerus. . . . 9^{a} [red]. Incipit psalteriuʒ secūdū ‖ consuetudinē curie romane. ‖ 420^{a}. Cōpēdiū breuiarij ꝼm ri‖tū romane curie Impressuʒ ‖ uenetijs ꝑ petꝝ d' piasijs d' cr̄ ‖ mona ꝛ bartholo-meuʒ de ‖ blauis de alexandria. M° ‖ cccc.lxxviiij die .xviij. aꝑlis. ‖

16°. [$*^{8}$.] AA-EE^{12}, FF^{8}; A-O^{12}, P^{8}; a-i^{12}, k^{8}; l, m^{8}; aa-cc^{12}. 420 leaves; 2 columns; 33 lines. 101 × 64 mm. Type 1. Leaf 17 begins: SOmno refectis . . . Hain, 3900; Proctor, 4472.

Leaf 1, blank; 2-8, calendar; 9-76, psalter; 77-252, proprium de tempore; 253-368, proprium de sanctis; 369-384, feasts of S. Francis (Franciscan appendix); 385-420^{a}, commune sanctorum; 420^{b}, blank.

Petrus de Piasiis and Bartholomaeus de Blavis worked together in 1479, producing a Roman Missal, this dated Breviary, and also an undated one. In 1480 and 1481 Andreas Torresanus of Asola, the father-in-law of Aldus, formed a third member of the firm, which broke up early in the latter year, after having printed a Virgil and three other books. De Blavis and Torresanus then formed a new partnership with Mapheus de Salodio, while Petrus de Piasiis started on his own account, printing some fifteen books between 1483 and 1494.

133 × 86 mm. Printed on vellum. Five illuminated initials, others added in blue; some are printed in red. The eight leaves of Calendar are wanting. From the Bennett collection. Bound in two volumes in black morocco.

323

Filippo di Pietro, 1479.

JUSTINUS. EPITOME TROGI. 2^{a}. IVSTINI HISTORICI CLARISSIMI IN ‖ TROGI POMPEII HISTORIAS EXOR ‖ DIVM. ‖ 104^{a}. Iustini opere finis cum magna diligentia. Impressum per ‖ Philippum condam petri in ueneciis ducante Iohanne mo ‖ zenico inclito duce .M.cccc.lxxviiii. die xii decembris. ‖

Folio. a^{10}, b, c^{8}, d^{6}, e-l^{8}, m^{6}, n^{10}. 104 leaves; 36 lines. 206 × 110 mm. Type 3. Sig. b1 begins: est enim tanta uirtute. Hain, 9651; Proctor, 4274.

Leaf 1, blank; 2^{a}, exordium; 2^{b}-103^{b}, text; 104^{a}, colophon, followed by register; 104^{b}, blank.

This is one of the later books of Filippo di Pietro, who, after working in 1472 and 1473 with his kinsman Gabriele, set up in 1474 for himself, and during the next eight years printed about half a hundred books.

301 × 201 mm. From the library of William Morris. Formerly belonged to R. W. (a German), and C. I. and E. Knight, whose ex-libris are inserted. Eighteenth-century red morocco.

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ROLEWINCK, WERNER. FASCICULUS TEMPORUM. 2ª, column 1. ¶ Tabula breuis ꝛ vtilis super li ‖ bello quodā q dicitur fasciculus tē ‖ poꝛ : . . . 10ᵇ. ¶ Fasciculus tempoꝛ : omnes antiquoꝛ cronicas complectens : incipit feliciter. ‖ 72ª. ¶ Chronica q̄ dr̄ fasciculꝰ tempoꝛ : edita in alma vniuersitate co‖lonie agrippine a quodā deuoto cartusiensi : ꝛ impssa Venetijs ‖ singulari industria atq; impensa Georij Walch almani . āno dñi ‖ 1479. Sixto quarto pontifice maximo : finit feliciter.

Folio. [aa, a-h⁸.] [8+] 63 [+1]=72 leaves; 49 lines (leaf 9, table, 3 columns; 54 lines). 183 × 135 mm. (9ª). Type 1. Leaf 17 begins: ¶ Iste ascaniꝰ filius enee . . . Hain, *6924; Proctor, 4486.

Venice: G. Walch, 1479.

Leaf 1, blank (wanting); 2ª-8ᵇ, table; 9ª-10ª, proem; 10ᵇ-72ª text; 72ᵇ, blank.

Ten woodcuts: the Ark, Tower of Babel, Solomon's Temple, Saluator mundi, and Venice, each used once; five other views of towns, one of which is used thrice, and two others twice. These cuts are not the same as those in Ratdolt's editions of the book, though very similar. Initials, both black-grounded: G, 29 mm.; S, 18 mm. The G is the original of that in Ratdolt's edition of 1480, but is smaller. This is the first of three books which Georg Walch is known to have issued. The other two are an undated edition of the Biblia Pauperum of S. Bonaventura, and the Rationale of Durandus, dated 1482.

263 × 194 mm. From the Bennett collection. Ex-libris of George Charles Bright, M.D. Half cloth.

325

CICERO, MARCUS TULLIUS. DE OFFICIIS, PARADOXA, etc. 2ª. MARCI TVLLII CICERONIS ARPINATIS CONSVLISq; ‖ Romani : Ac Oratorum Maximi : Ad. M. Tullium Ciceronem Fili ‖ um Suum Officiorum Liber Primus. ‖ 90ª. MARCI Tullii ciceronis de Officiis : Paradoxa : de Amīcitia : de ‖ Senectute : de Somno Scipionis : nec nō de Essentia mūdi . ac. xii. ‖ Sapiētū Epithaphiis libri finiūt . qui peroptime emēdati impres‖si sunt Veneciis ductu & expensis per philippum. quon- ‖ dam petri ueneti anno ab īcarnatione . d. M.cccc. lxxx. die viii ‖ maii. Inclito uenatorum [sic] duce . Iohanne mozenico imperio. ‖

Folio. A¹⁰, B-F⁸; G⁶; H, I⁸, k, L, M⁶. 90 leaves; 36 lines. Catchwords and initial-directors. 205 × 113 mm. Type 2ᵇ, and Greek type. Sig. B1 begins: gloriā negligāt : frangātur infamia . . . Hain, *5263; Proctor, 4275.

Philippus Petri, 1480.

Leaf 1, blank; 2ª-50ᵇ, de officiis (book ii, 22ᵇ; iii, 34ᵇ); 51ª-56ᵇ, Paradoxa; 57ª-69ᵇ, Laelius; 69ᵇ-80ᵇ, Cato maior; 80ᵇ-83ª, Somnium Scipionis; 83ᵇ-89ª, de essentia mundi; 89ª-90ª, uersus xii. sapientium; 90ᵇ, register.

287 × 193 mm. Three unfinished initials intended for illumination; rubrications as far as 18ª only. From the library of William Morris. Formerly the property of Lord Hopetoun, whose ex-libris is inserted. Eighteenth-century brown calf.

326

ROLEWINCK, WERNER. FASCICULUS TEMPORUM. 2ª. ¶ Tabula breuis ꝛ vtilis super libello ‖ qui dicitur fasciculus temporum . . . 9ª. ¶ Fasciculus temporum omnes antiquorum cronicas cōplectens incipit foeliciter. ‖ 72ᵇ. ¶ Fasciculus temporū oēs quasi antiquas ‖ chronicas mortaliū vsq; ad hec

Ratdolt, 1481.

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Venice: Ratdolt, 1481.

tempora ‖ cōplectens felicit explicit Impressusq; im-‖pensa ꝛ arte mira Erhardi rodolt de augu‖sta. 1481. 12. caleñ. Iañ. ‖

¶ Arcturus rex británie nobilissimus in victoriis quadringentos sexaginta viros gladio suo interfecit. Ecclesie dei subuenit: ꝛ fidem valde ampliauit: omnesq; terras francie: datie: norwegie ꝛc. sibi seruire coegit. Perdit tandē: nec ubiq; bodie scitur ubi manserit

¶ Dubricius ꝓmus anglie vir scūs: mirabilis clarus: post beremita: coronauit arcturum.

¶ Imperatores.

¶ Heliseī prophe carmelice religionis: primus post beliam pater ꝛ patronus sigeberto gemblacensi teste ossa transferunt de samaria in alexandriam.

¶ Marci euangeliste corpus tranferf ad venetias de alexādria

¶ Teranie minores instituunt a mamerto epo viennen.

¶ Remigius remēsis epūs: qui post clodoneū regē frācie ꝟuertit

¶ Perpetuus epūs turonen.

¶ Prosper epūs vir clarus. scia ꝛ scitate vite: de agrania terra.

¶ Theodorus epūs syne scripsit chronicā: ꝛ plura alia.

¶ Cyprianus amsilicn epūs vir supra modū misericors: totum qđ habuit fratribus in necessitate dedit.

¶ Heresis acephalox fuit: que impugnauit ꝯcilium calcedonen.

¶ Meretrix quedam peperit infantes. 7. uno partu: ꝛ in piscina proiecit: ꝛ unus factus est rex longobardox.

¶ Iste seno fuit arrianus: ꝛ totalē crudel ꝑa catholicos. Fedꝰ iniit cū gothis: ꝛ filiuꝫ leonis interficere volens: alī sibi ei offert. Ipse theodori cī puerī postea regē gothox a patre suo obsidē accepit

Seno. annis 12.

¶ Eutbicius senator in burgādia tpe famis. 4. milia paupex sustētauit: ꝛ celestis promissiōis vocē audiuit

¶ Fulgentius epūs ruspen. claret luculentissimꝰ doctor scia ꝛ fide plenus afer.

¶ Anglia in loze tpe arcturi: cui terdena regna seruierūt: ſꝫ tpe parvo. Et nota signū infallibile: qñ videlicet militaris celsitudo bellū delectabilē appetit: ꝛ occasionē querit: tunc sequit finis cōtēt miserabil. intra illud prophete: Dissipa gentes que bella volūt O si hoc tpe britones qui nunc dicunt anglici: prudētia vera gubernassent: totius europe uñi fuissent. Sꝫ uñ volūt fortē ꝑa fortes agere parī ci fortibus in quos impegerunt: ceciderunt. Et si quidem miserabilis victoria: quando victor paucos aut nullos milites retinet. Unde audacia plurimum nocet: qñ ꝓuidentia non gubernatur. sic arcturo contigit.

¶ Anno mundi 5663

¶ Pape

Hilarius ꝑ. 6. mñ. 3. ð 6. sardus.

Simplicꝰ ñ. 15. mñ. 2. ð. 7. Tiburtꝰ

¶ Anno xpi 464

¶ Iste hilarius dedicauit ecclesiā beati stephani extra basilicā bri laurētij. hic ꝟstituit vt nullus dontifex sibi successorem constituat: vt habet. 8. q. 1. plenius. Sepelit in monasterio sci laurentij: quod ipse ꝟstruxit.

¶ Iste simplicius dimisit urbem in quatuor regiones: ꝛ plures ecclesias dedicauit. Hic ꝟstituit vt clericus inuestituꝝ a laico: nō recipiat qđ fuit post ꝑ alios magis roboratū: vt ꝑ. 16. q. 6. per totū. Sepelit in vaticano.

¶ Venetiarum ciuitas inclyta conditur: aut potiꝰ ampliat circa hec tpa: āno. 450. non a pastoribus sicut Roma: sꝫ a potentioribusq; ꝛ ditioribꝰ provintiax aduenis illic propē persecutionem attile cōfugiētibꝰ Mirū ē ꝛ sūmo extollendum laudis preconio: potuisse a tot tamq; diuersis urbiū ꝛ oppidorū pplis ꝯditam ciuitatē: per annos mille cum tali incremento: ac glorie splendore: vnanimiq; sagacitate cōseruare.

Venetiarum ciuitas

Folio. [A⁸, a-h⁸.] [8]+64=72 leaves; 52 lines on 9ª. Headlines (foliation only). The size of the page varies greatly. Type 6. Leaf 17 begins: ¶ Iste ascanius filiꝰ enee . . . Hain, *6928; Proctor, 4381.

Leaf 1, blank; 2ª-8ᵇ, table; 9ª-9ᵇ, preface; 10ª, woodcuts; 10ᵇ-72ᵇ, text.
Twenty-five cuts and 43 repeats, making 68 in all. Some of these are placed side by side

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and combined into larger cuts. One large and many small diagrams. Initials: one G, 38 mm., copied from a letter used by G. Walch in the edition of 1479; S, 21 mm., of Ratdolt's set 5. **Venice: Ratdolt, 1481.**

Ratdolt's second edition of the Fasciculus temporum, in which, by the use of a smaller type, the printer saved four leaves; seven woodcuts appear in this for the first time.

265 × 170 mm. From the Bennett collection. Mottled calf.

327

CORNAZANO, ANTONIO. VITA DELLA V. MARIA. 1ª. ANTONIO CORNAZANO DELA ‖ SANCTISSIMA VITA DI NOSTRA DONNA ALA ILLVSTRISSIMA . M. ‖ HIPPOLYTA VESCONTE DVCHES‖SA DI CALABRIA. ‖ 32ᵇ. Impressa fu questa degna opereta per Maestro ‖ Luca di dominico uēitiano In Venetia negliā‖ni del signor Mcccc.lxxxi. adi xvii Febraro ‖ Ducante inclito principe Ioāne Mocenico. ‖ **Lucas Dominici, 1481.**

Quarto. a, b⁸, c-f⁴. 32 leaves; 30 lines. Initial-directors. 141 × 75 mm. Type 1. Sig. b1 begins: Tota pulchra es amica mea regale . . .

1ª-1ᵇ, table; 2ª-32ᵇ, text.

Luca di Domenico's first book, the Historia di Merlino, was finished on 1st February, 1480, the year being reckoned probably *more veneto* or *anno incarnationis*, and standing for 1481. His last recorded book is dated 1483, and about a dozen were issued between the two.

200 × 139 mm. On 2ª an illuminated initial border, with the arms of the first owner on a shield in it: the field is argent, but the charge (gules?) is obliterated. Other initials in blue or red. From the Bennett collection. Black morocco, tooled in blind.

328, 329

COLUMNIS, GUIDO DE. 2ª. Incomincia il prolago [sic] sopra la ‖ historia di troia. Cōposita per gui‖do giudice di cholōna di messīa. ‖ 107ª, column 1. Questa presente opera : e stata im-‖pressa per Antonio de Allexandria ‖ della paglia. & Zuane Saluazo : & ‖ Bartholomeo da Fossombrono dela ‖ Marcha. & Marchesino di Sauioni ‖ Milanese. nella inchlita citta di Ve‖nexia : negli āni della incarnatione. ‖ .M.CCCC.LXXXI. ‖ **Antonio della Paglia and others, 1481.**

Folio. a-g⁸, h⁶, i-n⁸, o⁶. 108 leaves; 2 columns; 42 lines. Initial-directors. 190 × 115 mm. Type 1. Sig. b1 begins: a Iason. Amico non reputi . . . Hain, 5523; Proctor, 4600.

Leaf 1, blank (wanting); 2ª-2ᵇ, prologue; 2ᵇ-106ᵇ, text; 107ª, colophon, followed by table; end, 108ᵇ.

The Latin original (of which this is the first Italian version printed) was written at the request of Matteo da Porta, archbishop of Salerno, and completed in 1287. This is the only known book containing the names of these printers.

279 × 190 mm. From the Bennett collection. Red morocco, by Duru, 1854.

Another copy.

In this copy the colophon reads: Questa presente opera: e stata im-‖pressa per Antonio de Allexandria ‖ della paglia . Bartholomeo da Fos-‖sombrono dela Marcha. & Marche ‖ sino di Sauioni Milanese . nella in-‖chlita citta di Venexia : negli anni ‖ della incarnatione. ‖ .M.CCCC.LXXXI. ‖

243 × 173 mm. From the Bennett collection. Modern black morocco, blind tooled, with red morocco doublure.

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Venice: Ratdolt, 1482.

EUCLIDES. GEOMETRIAE ELEMENTA. 1^b. ¶ Erhardus ratdolt Augustensis impressor. Serenissimo ‖ alme vrbis venete Principi Ioanni Mocenico. S. ‖ 2^a [red]. Preclarissimus liber elementorum Euclidis perspi-‖cacissimi : in artem Geometrie incipit quā foelicissime : ‖ 137^b. ¶ Opus elementorū euclidis megarensis in geometriā artē In id quoq; Campa‖ni ꝑspicacissimi Cōmentationes finiūt. Erhardus ratdolt Augustensis impressor ‖ solertissimus. venetijs impressit. Anno salutis . M.cccc.lxxxij. Octauis. Caleñ. ‖ Iuñ. Lector. Vale. ‖

Folio. a^{10}, b-r^8. 138 leaves; 45 lines to a page of type 3. Headlines and marginal diagrams. 205 × 119 mm. Types 3, 6, 7, 7^b. Sig. b1 begins: triangulū que sunt . . . Hain, *6693; Proctor, 4383.

1^a, blank; 1^b, dedication; 2^a-137^b, text of books i-xv; 138, blank (wanting).

Folio border of three sides in one piece (248 × 173 mm.), first used in the second volume of Appian (de bellis ciuilibus) 1477. Plain diagrams in the margins throughout. Very numerous black-grounded initials: (1) 48-49 mm., nine different letters; (2) 19-22 mm., all the alphabet except G, H, K, M, V, X, Y, Z; of some letters there are many different designs (at least ten of S); (3) 13 mm., S; three sorts, used only to supplement the ten forms of the larger S when they proved insufficient.

In the copies of this work in the British Museum and in the Stadtbibliothek at Augsburg, the dedicatory letter is printed in gold.

308 × 208 mm. From the libraries of W. H. Crawford (Lakelands ex-libris) and William Morris. "Joannes Michaël Bernhold, Phil. & Med. Dr. 1787, d. 16. 9br." Stiff vellum.

331

B. Benalius, G. Arrivabenus and P. de Paganinis, 1483.

MISSALE ROMANUM. 1^a [red]. Annus hꝫ .xij. mēses. hebdomadas .lij. ꝛ ‖ 7^a, column 1 [red]. Incipit ordo missalis secū‖dum ꝑsuetudineꝫ romane cu‖rie. Dominica prima d' aduē‖tu. Statio ad sanctam mariā ‖ maiorē. Ad missaꝫ. Introit^9 ‖ 246^b [red]. Explicit missale ꝺm morem romane ecclesie diligēter emē‖ datum : Venetijs impressum : cura impensisq; Bernardini bergomēsis : Georgij mantuani : ꝛ Paganini brixiēsis. Du‖ce Inclyto Ioāne mocenico. xxviiij. kl'. Ianuarij. 1483. ‖

Octavo. [a^6], b^{10}, c-n^8, o^4, p^{10}, q-z, ꝛ, ꝑ, 4, A-E^8. 246 leaves; 2 columns; 33 lines. 137 × 87 mm. Type 1^a, 2* of Benalius, and music type. Leaf 17 begins: bit illi quasi mater . . . Hain, 11381.

1^a-6^b, calendar, which is strongly Franciscan; 7^a-104^a, the proprium from Advent to Easter Eve, followed by (104^a-104^b) a general rubric; 105^a, column 1, in red: Incipit ordo agendorum ꝛ ‖ dicendoꝫ a sacerdote in mis‖sa priuata ꝛ feriali iuxta con-‖suetudinem romane ecclesie ‖ These rubrics end 108^b; 109^a, the Ordo Missae; 110^b-116^a, prefaces, with music; 116^b, cut; 117^a-120^a, column 1, canon, followed immediately by Proprium for Easter Day, etc.; 204^b, Commune sanctorum, followed by votive masses, etc.; end, 246^a; 246^b, the Dies Irae and colophon.

A rude woodcut (112 × 65 mm., with borders 140 × 90) faces the Canon (116^b). Christ hangs on a high cross, two angels catching the blood which flows from his hands and side. On his right stands the Virgin, on his left, S. John. In the background are the walls of Jerusalem. The cut is of very small artistic merit, and is heavily coloured in this copy.

This is the only book issued in partnership by these three printers, though Arrivabenus and Paganinus worked together till the end of 1486. All three members of the original firm enjoyed prosperous independent careers.

170 × 120 mm. Musical additions in MS. on a vellum fly-leaf, and at the end the music for the Missa defunctorum and the text of the Ordo commendationis animae are written on a quire of sixteen leaves of paper, the last blank. From the Bennett collection. Italian half-leather binding.

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EUSEBIUS. CHRONICON. 2ª. TAbula ‖ operis ‖ huius ‖ Qd' Eu‖sebius ‖ dicit̃ d' ‖ tēpori-‖bus: . . . 14ª [red]. EVSEBII CAESARIENSIS EPISCOPI CHRONICON ID ‖ EST TEMPORVM BREVIARIVM INCIPIT FOELICI-‖TER : QVEM HIERONYMVS PRAESBITER DIVINO ‖ EIVS INGENIO LATINVM FACERE CVRAVIT : ET VS‖QVE IN Valentē Cesarem Romano Adiecit Eloquio. Quē ET ‖ Prosper deinde Mathe9

Venice: Ratdolt, 1483.

EVSEBII CAESARIENSIS EPISCOPI CHRONICON ID EST TEMPORVM BREVIARIVM INCIPIT FOELICI/ TER: QVEM HIERONYMVS PRAESBITER DIVINO EIVS INGENIO LATINVM FACERE CVRAVIT: ET VS QVE IN Valentē Cęsarem Romano Adiecit Eloquio. Qué ET Prosper deinde Mathe9 palmeri9 Qui ea quę cōsecuta sūt adiicere curauere eidē posṫpositi subsequunt. At primū Hieronymi in hui9 codicis aliquādo descriptores ut archetypus describat' adiuratio. VERBA DIVI LITTERARVM PRINCIPIS HIERONYMI

Diuro te quicūq; hos descripseris libros p dominū nostrū iesū christū et glorioſū eius aduentū: in quo ueniet iudicare uiuos & mortuos ut cōferas quod scripseris & emēdes ad exēplaria ea de quib9 scripseris diligenter. Et hoc adiuratiōis genus transcribas & transferas in eum codicem quem descripseris.

Chronica Eusebii Hieronymi Incipit. Prefatio Hieronymi

EVsebius Hieronymus Vincentio & Galieno suis Salutem. Vetus iste disertorum mos fuit ut exercendi ingenii causa grecos libros latino sermone absoluerēt. Et quod plus ī se difficultatis habet poemata illustriū uirorū addita metri necessitate transferrēt. Vnde & noster Tulius Platonis integros libros ad uerbū interpretatus est. Et cū Aratū iā Romanū hexametris uersib9 edidisset in xenophontis economico lusit. In quo opere ita sępe aureū illud flumē eloquētię quibusdā scabris & turbulētis obicib9 retardat ut qui interpretata nesciūt a Cicerone dicta nō credāt. Difficile est enī alienas linguas insequentē nō alicubi excidere arduū: ut quę in aliena lingua bene dicta sunt: eundē decorē in translatione cōseruēt. Significatū est aliquid unius uerbi proprietate nō habeo meū quo id efficiā: & dum quęro implere sententiā longo ambitu

a 2

palmeri9 Qui ea quę cōsecuta sūt adiicere ‖ curauere eidē postpositi subsequunt. At primū Hieronymi in hui9 ‖ codicis aliquādo descriptores ut archetypus describat' adiuratio. ‖ VERBA DIVI LITTERARVM PRINCIPIS HIERONYMI ‖ 181b [red]. ¶ Erhardus Ratdolt Augustensis solerti vir ingenio maxima ‖ cura plurimis vndiq; comparatis exemplaribus Eusebij li-‖bros chronicos ac reliquas in hoc volumine de temporib9 ‖ additiones: nō paruo studio impensisq; emendatissime im-‖pressit Venetijs Duce inclyto Ioan Moçenico

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Venice: Ratdolt, 1483.

Romano4 ‖ imperatore Phrederico .iij. anno Imperij sui .44. Anno Sa ‖
Gloria lut⁹ 1483. Idibus Septembris. Deo

Quarto. [A¹²], a-v⁸, x¹⁰. 182 leaves; 2 columns; 41 (40) Gothic lines; or 38 long lines, roman. 155 × 118 or 159 × 108 mm. Types 4 and 8. Printed in red and black. Sig. b1 begins: NAtiones Sem. Arpha-‖xat . . . Hain, *6717; Proctor, 4390.

Leaf 1, blank; 2ª-12ª, table of contents; 12ª, epigram by J. L. Santritter; 12ᵇ, 13, blank; 14ª-15ᵇ, preface of Jerome; 15ᵇ-18ª, preface of Eusebius; 18ª-20ᵇ, Exordium; 21ª-26ª, text in two columns; 26ᵇ-181ᵇ, tables; 181ᵇ, elegiacs by Santritter, and colophon in red, except the words Gloria Deo, in black; 182, blank.

Initial letters belonging to four sets.

229 × 165 mm. From the Bennett collection. Brown morocco, tooled in blind, by Chambolle-Duru.

Hermann Lichtenstein, 1484.

GRATIADEI DE ASCULO. QUAESTIONES DISPUTATAE. 2ª. Incipiūt questiōes fratris gratiadei de esculo ‖ excellentissimi sacre paginis [sic] doctoris p̄dicatorū ‖ ordinis per ip̄m in florētissimo studio patauino ‖ disputate feliciter. ‖ 43ᵇ. Questiōes fratris gratiadei de esculo ordinis ‖ predicatorū p ip̄m in florētissimo studio pataui-‖no disputate : excellētissimi sacre pagine doctoris ‖ ad instantiam Antonij de regio : Anno incarna-‖tionis christi. 1484. pridie kalendas maias : felici‖ter Venetijs impresse : ibidēq, Ioanne mocenigo ‖ principe illustrissimo regnante. ‖

Folio. a⁸, b-g⁶. 44 leaves; 2 columns; 58 lines. Headlines and initial-directors. 213 × 134 mm. Types 5 and 6. Sig. b1 begins: estq, cū actus sit rō . . . Hain, 7877.

Leaf 1, blank; 2ª-43ᵇ, text; 44, blank.

Hermann Lichtenstein of Cologne worked at Vicenza in 1475-1476, at Treviso in 1477, and then again at Vicenza, 1478-1480. In 1482 he printed the Catena Aurea of Thomas Aquinas in conjunction with Johann Hamman, or Herzog, of Landau, near Speier. His first book printed on his own account at Venice is dated 4 Kal. April, 1483, and during the next eleven years he printed about twenty editions, mostly of ponderous mediaeval works, including three issues of the Catholicon of Balbus, and the great encyclopaedia, or Speculum, of Vincent de Beauvais. The historical section of this, finished in September, 1494, contains a note of his death shortly before its completion.

294 × 185 mm. Printed on vellum. On 2ª is an illuminated half-border (containing a portrait of the author) and initial. Other initials and rubrications in blue or red. Stamp on binding with initials J. W., motto "Deus alit me," and crest, a raven. From the Bennett collection. Brown morocco.

Ratdolt, 1484.

ROLEWINCK, WERNER. FASCICULUS TEMPORUM. 1ᵇ. Nicolao Mocenico Magnifici .D. francisci ‖ patricio veneto Erardhus ratdolt. Salutē. ‖ 10ᵇ. ¶ Fasciculus tempo4 : omnes antiquo4 chronicas complectens : Incipit feliciter. ‖ 73ª. Erhardus Ratdolt Augustensis impressioni parauit . ‖ Anno salutis .M. cccc. lxxxiiii. v. calen. Iunii Venetiis ‖ Inclyto principe Iohanne Mocenico. ‖

Folio. [aa⁸, a-g⁸, h¹⁰.] [8 +] 66 = 74 leaves; table, 3 columns; 57-58 lines; proem, 2 columns; 57 lines; 72ᵇ has 61 lines. 9ª: 217 × 149 mm.; 72ᵇ: 231 × 156 mm.

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Types 3 and 9. Leaf 17 begins: ¶ Iste ascanius fili9 enee . . . Hain, *6934; Proctor, 4396. **Venice: Ratdolt, 1484.**

1a, blank; 1b, dedication; 2a-8b, table; 9a-9b, proem; 10a, cuts; 10b-73a, text; 73b, 74a, genealogies; 74b, blank.

Twenty-three cuts, making, with repeats, sixty. These are the same as those in the edition of 1481, with three omissions. There were seven cuts in 1481 not found in the first (1480) edition; five of them are used here. Initials: C, 48 mm., G, 38 mm., S, 21 mm.

270 × 200 mm. From the library of William Morris, with the book-plate of John, Baron Carteret of Hawnes, 1841. Stiff modern vellum.

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HYGINUS. POETICA ASTRONOMICA. 1b. Scemmus sphęręcina secundum Hyginii descriptionem. ‖ 2a. CLARISSIMI VIRI HYGINII POETICON ASTRO-‖NOMICON. OPVS VTILISSIMVM FOELICITER IN‖CIPIT. De mundi & sphęrę ac utriusq; ptiū declaratione. ‖ Liber prim9. Prohemiū. Hyginius. M. Fabio Plurimā salutē. ‖ 56a. Anno salutifere incarnationis Millesimo quadringentesimo ‖ octogesimo quinto mensis Ianuarii die uigesima secunda. Im-‖pressum est presens opusculū per Erhardū Radtolt de Augusta. ‖ Venetiis. ‖ **Ratdolt, 1485.**

Quarto. a-g8. 56 leaves; 32 (33) lines. 146 × 100 mm. Types 8 and 10 (on 1b). Sig b1 begins: strauit. Igit cū Liber ad eū locū . . . Hain, *9063; Proctor, 4398.

1a, blank; 1b, planisphere; 2a-55a, text; 55b: Iacobus Sentinus Ricinensis lectoribus fęlicitatem. ‖ (Verses.) End, 56a, followed by colophon; 56b, blank.

Forty half-page cuts of the constellations and seven of the planets, all from Ratdolt's first edition of 1482. The cuts of the planets were afterwards used by him at Augsburg in 1488-1489. One three-quarter page diagram, a planisphere.

Initials: (1) 48-49 mm., E, I, Q; (2) 19-22 mm., A-V, and Z, except B, F, K; (3) 13 mm., S.

206 × 154 mm. From the library of William Morris. Stiff vellum.

336, 337

PUBLICIUS, Iacobus. ARS ORATORIA. 2a. ORATORIAE ARTIS EPITOMA : VEL QVAE BRE-‖VIBVS AD CONSVMATVM SPECTANT ORATO‖REM : EX ANTIQVO RHETORVM GYMNASIO : DI‖CENDI SCRIBENDIQVE BREVES RATIONES : NEC‖NON ET APTVS OPTIMO CVIQVE VIRO TITV-‖LVS : INSVPER ET PERQVAM FACILIS MEMO-‖RIAE ARTIS MODVS IACOBI PVBLICII FLOREN-‖TINI LVCVBRATIONE IN LVCEM EDITVS : FOELI‖CI NVMINE INCHOAT. ‖ Oratorię institutiones : ex ueterum instituto4 : p Iacobū Publiciū : ad Cyrillū cęsarē faustissimū delectę. Prohęmiū. ‖ 66b. Erhardus Ratdolt augustēsis ingenio miro & arte ppolita im-‖pressioni mirifice dedit. 1485. pridie caleñ. februarii. Venetiis. ‖ **Ratdolt, 1485.**

Quarto. A-G8, H10. 66 leaves; 32 lines. 146 × 102 mm. Type 8, and Greek type; types 6, 10 in diagrams. Sig. b1 begins: consensum ciuitatis : & cōmune . . . Hain, *13546; Proctor, 4399.

Leaf 1, blank; 2a-37b, text of epitome; 38a-51a, ars scribendi epistulas; 51b-60a, ars

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Venice: Ratdolt, 1485.

memorandi; 60ᵇ-63ᵇ, the alphabet in pictures; 64ᵃ, a diagram, then text to 65ᵃ; 65ᵇ, 66ᵃ, 66ᵇ, diagrams and cuts, followed by colophon.

One cut of a landscape (53ᵇ) from the Fasciculus temporum set. Seven full-page cuts, each containing six circular subjects (60ᵇ-63ᵇ); one other full-page cut (66ᵇ), containing pictures of twenty-five animals, and a cut of a chessboard (65ᵇ), are all from Ratdolt's earlier edition of the same book, dated 1482; but the last roundel on the last of the seven has been cut out. The half-page design of a man and woman (57ᵇ) is new. Four full-page diagrams, leaf 3ᵇ, 55ᵃ, 65ᵇ, 66ᵃ, and one three-quarter page, 64ᵃ.

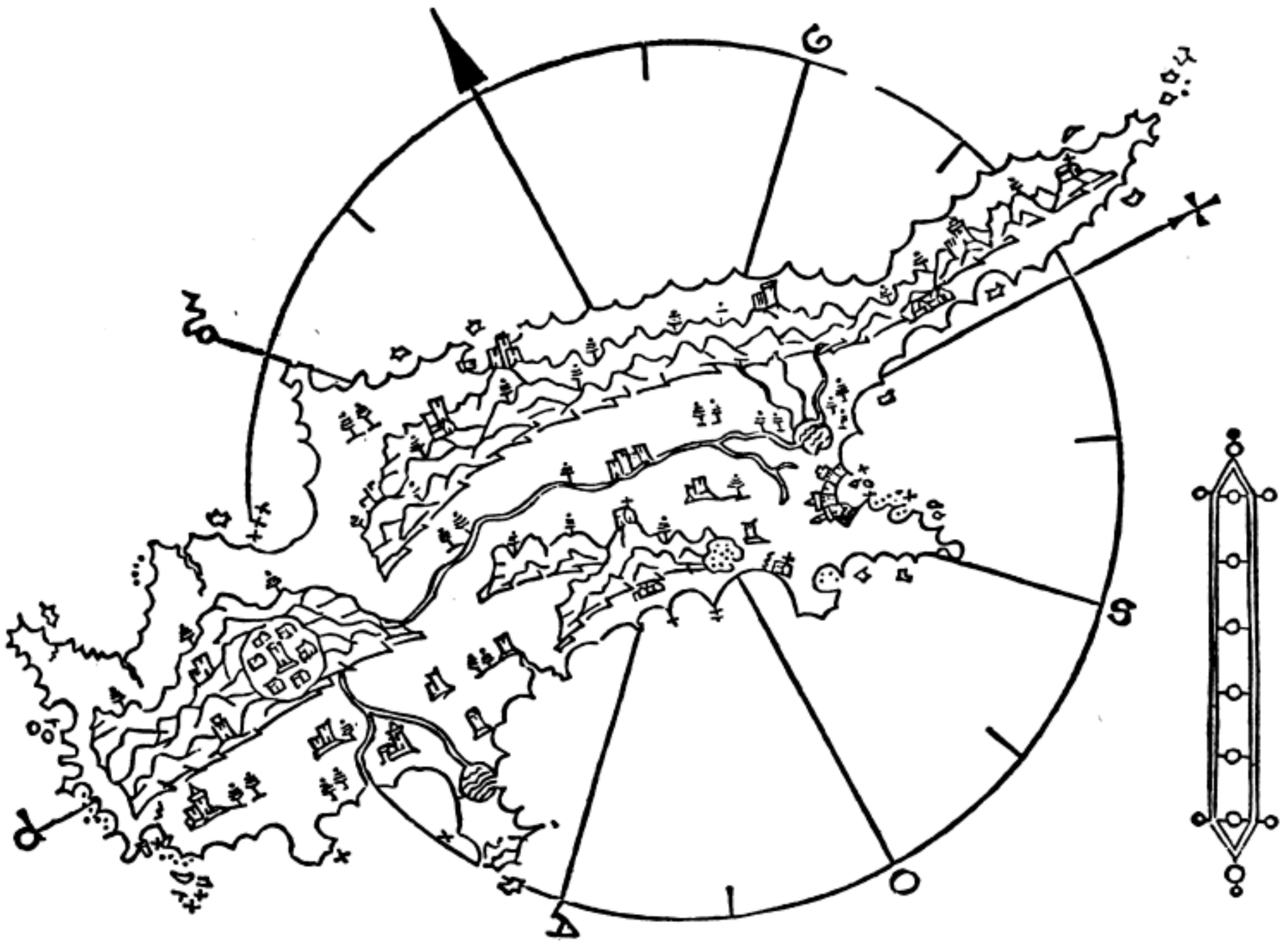
Initials: (1) 48-49 mm., C, H, N, S; (2) 19-22 mm., very numerous, all the letters from A to V, except F, G, K.

215 × 153 mm. From the Bennett collection. Stamp of "Bibliotheca Liddelliana." Stiff vellum.

Another copy.

210 × 147 mm. Without the blank leaf. Blue morocco, by Matthews.

338, 339



MAP OF CYPRUS.

Anima mia, c. 1485.

BARTOLOMMEO ZAMBERTO. ISOLARIO. 1ᵃ. Al Diuo Cinquecento cinque e diece ‖ Tre cinq, a do Mil nulla tre e do vn cēto ‖ nulla . questa opra dar piu cha altri lecce. ‖ 55ᵇ. Famagosta nicosia regal stanza. ‖

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Quarto. [a^{12}], b^{8} [c^{6}, d^{10}, e^{6}, f^{8}, g^{6}]. 56 leaves; 37 lines. 147 × 63 mm. Type 1. Sig. b1, verso begins: Per namphio. Hain, 2538; Proctor, 5107.

Venice: Anima mia, c. 1485.

1^{a}-3^{a}, introductory verses; 3^{b}, two sonnets on Cerigo; 4^{a}, Map of Cerigo, 4^{b}-6^{a}, eight sonnets on Crete; 6^{b}-7^{a}, map of Crete; 7^{b}, sonnet on Scarpanto; 8^{a}, map of Scarpanto. This arrangement continues on alternate pages up to 52^{a}, except that on 29^{a}, there being no map of Nicsia, the names of the winds are given and versified; 52^{b}, 53^{a}, three sonnets on Negroponte; 53^{b}, 54^{a}, map of the same. Then the alternate arrangement to 56^{a} (Cyprus); 56^{b}, blank.

The enigma at the beginning reads: DVX ZVAN MOZENICO. The writer gives his name on leaf 3^{a}: Per aprobar questa opereta fata per me bartolomeo da li sonetti intendo de monstrar con veri effeti quanto che londa egica abia cerchatta, etc. After four lines he continues:

Quindece volte intrireme son statto
oficiale e poi patrone in naue
merce di mei signor che onor ma fatto
Bis con el benbo e tre pexari me aue
sopranzo longo e prima el bon donato
tre loredami ado viazi graue
Laltro fu piu suaue
Querini baxadona e barbarigo
Venire rimondo zorzi e mocenigo.

There is some difficulty as to the printer, as Mocenigo died in 1485, and unless the word "Divo" is to be interpreted as "late," the book must have been printed before his death. But the type is otherwise known only as that used by Guglielmo da Piancerreto, called Anima mia, whose first dated book is 1486, Aug. 11th.

Forty-six small maps and two double page ones, the latter representing Crete and Negroponte. The smaller maps are mostly inclined in a circle showing the points of the compass. In A. E. Nordenskiold's "facsimile Atlas" (1889) there is a contemptuous reference (p. 117) to "maps of islands, etc., in Dalli Sonetti's and Bordone's works generally consisting of rudimentary sketches, hardly deserving the name of maps." On p. 36, however, he remarks: "Although the maps in the work of Sonetti are very insignificant, yet they are of a certain interest as being the first printed maps of which it is expressly stated that they are founded on actual measurements." It seems fair to Sonetti to say that Nordenskiold owns that he had only had the opportunity of examining this rare work superficially, and that if the map of Cyprus here reproduced be compared with a modern atlas its outline will be found very fairly correct. The "Isolario" was reprinted in 1532 with an additional map of the world resembling the oval map of Benedetto Bordone.

"Anima mia," the printer in whose type this book is printed, worked consecutively at Venice from 1486 to 1494, and perhaps later. His real name seems to have been Gulielmus de Monteferrato and he came, like "Tacuinus" from Piancereto, near Trino. Between 1486 and 1492 he printed about thirty books.

242 × 176 mm. The maps are all coloured. This copy has the signature b on leaf 13 printed in a larger type; the other signatures are all in manuscript. From the "Bibliothèque de Mello" with its book-plate, and the library of William Morris. Original Venetian stamped leather binding, with clasps.

Another copy.

231 × 167 mm. This copy is uncoloured; it has no printed signature on leaf 13. From the Inglis and Bennett collections. Brown morocco by C. Smith.

BIBLIA LATINA. 1^{a}. Biblia. ‖ 2^{a}. Incipit epistola sācti Hieronymi ad Pau‖linum presbyterum : de omnibus diuine histo‖rie libris. Capitulum I. ‖ [F]Rater ambrosius tua mi‖hi munuscula perferens. ‖ [etc.] 432^{a}, column 2, line 1. ¶ Explicit biblia Venetiis impressa per ‖ Georgium de riuabenis Mantuanum ‖

Georgius Arrivabenus, 1487.

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Venice: Georgius Arrivabenus, 1487.

aſs Paventē . Anno dñi . Mcccclxxxvij ‖ iij . Cal . Martii. ‖ 466ª, column 2, line 49. ¶ Expliciunt interpretationes ‖ hebraicorum nominum. ‖ Laus deo. ‖

Quarto. a-z, &, ɔ, 4, A-P⁸, Q⁶, R-Z, AA-DD⁸, EE¹⁰, aa-cc⁸, dd¹⁰. 466 leaves; 2 columns; 52 lines. 166 × 114 mm. Types 1 and 7. With headlines. Hain, *3099; Proctor, 4912.

1ª, title; 1ᵇ, blank; 2ª-4ᵇ, Letter of Jerome; 4ᵇ-432ª, text; 433ª-466ª, Index nominum.

Printed on vellum and finely illuminated.

After his brief partnerships with Bernardinus Benalius and Paganinus de Paganinis in 1483 and 1484 Georgius Arrivabenus became an important printer on his own account, issuing a few editions of the Bible and Virgil, but turning his attention chiefly to law books. He issued about seventy incunabula, and continued working for some time in the sixteenth century. He was a native of Mantua.

222 × 158 mm. From the Irwin library. With the arms of the Rev. Theodore Williams. Olive morocco, richly tooled, with doublures of red, by J. Clarke.

B. Rizus, 1488.

PETRARCA, Francesco. 1ª, title: TRIVMPHI DEL PETRARCHA. ‖ 149ᵇ. Finisse il commento delli triumphi del Petrarcha composto per il prestantissimo philosopho ‖ Misser Bernardo da monte illicinio da Siena. Impresso in Venitia. con grāde diligentia per Bernar ‖ dino da Nouara nelli anni del nostro signore .M.CCCCLXXXVIII. adi: xviii . Aprile. ‖

Folio. a-s⁸, t⁶. 149+[1]=150 leaves; 62 lines. Headlines, marginalia, and initial-directors. 241 × 148 mm. Types 6 and 7. Sig. b1 begins: Agrippīa insieme con Nerone . . . Hain, 12787; Proctor, 4948.

1ª, title; 1ᵇ-3ª, Prologus; 3ᵇ, cut (Triumphus Amoris); 4ª-149ᵇ, text and commentary, followed by colophon and register; 150, blank.

Six woodcuts, 180 × 120 mm., within black-grounded borders measuring about 242 × 162 mm. "Swollen by the commentaries of Lapino, and the additions of the Sonetti, the Trionfi, though not in themselves very long, make a folio volume of some size, and the illustrator thus had plenty of room at his disposal, each of the six woodcuts measuring 9½ inches by 6⅓. The subjects also which had to be illustrated lent themselves easily to pictorial and decorative treatment, while the ground plan for each of them was suggested by the poems themselves. The six books of the Trionfi describe respectively the triumphs of Love, of Chastity, Death, Fame, and Time, and of the true Divinity. The central feature in each picture is thus a triumphal car on which the conqueror is riding, attended by votaries, or, as in the case of Death, trampling on the prostrate bodies of his victims. Subjects like these could hardly fail to incite both artist and woodcutter to do their best, but the result of their joint labours is certainly disappointing. That the fault did not rest with the designer must be conceded, for the arrangement and grouping of several of the pictures are excellent. But the woodcutters were as yet only 'prentice hands, and incapable of doing justice to the drawings they had to reproduce."—"Italian Book-Illustrations," pp. 32-33.

After working for rather over a year in partnership first with Bernardinus Cellerius de Luere, and then with Antonius de Stanchis of Valentia, Bernardinus Rizus, or Ricius, of Novara, published on his own account an edition of "Panormitanus super primo decretalium" in November, 1485, and during the next seven years produced about thirty books of all sorts, including Ovid's Heroides and Metamorphoses, the Historiae Augustae Scriptores, some of the Commentaries of Duns Scotus, the Supplementum Chronicarum of Philippus Bergomensis, and works in theology, law, and medicine.

313 × 215 mm. All the woodcuts are coloured in this copy, the large initials are illuminated, and 4ª has some marginal ornament, including the arms of the first owner, apparently argent, a crescent gules; and in the border on 3ᵇ a portrait is introduced with the initials ·IO· ·A· Dark green morocco, stamped with a coat of arms; argent, two bars gules.

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HYGINUS. POETICA ASTRONOMICA. 1[b]. Scemma sphericum secundum Hyginij descriptionem. ‖ 2[a]. CLARISSIMI VIRI HYGINII POETICON ASTRONO‖MICON . OPVS VTILISIMVM FOELICITER INCIPIT ‖ De mundi & spæræ ac utriusq; partium declaratione. Liber ‖ primus. Proemiū. Hyginius. M. fabio Plurimam salutem. ‖ 56[a]. Anno salutifere incarnationis Millesimo quadringentesimo ‖ octogesimo octauo mensis Iunii die septima Impressum est præ‖sens opusculum p Thomam de blauis de alexandria. ‖ Venetiis. ‖

Quarto. a-g[8]. 56 leaves; 34 lines. 142 × 104 mm. Initial-directors. Types 5, 6, 7. Sig. b1 begins: strauit. Igitur cū Liber ad eū locum . . . Hain, *9065; Proctor, 4765.

Venice: Tho. de Blavis, 1488.

1[a], blank; 1[b], planisphere; 2[a]-55[a], text; 55[b]-56[a], poem of J. Sentinus; then colophon; 56[b], blank.

Forty-seven half-page cuts and one diagram, all carelessly copied in reverse from those in Ratdolt's editions. The initials, of three sizes, are also closely copied from those of Ratdolt and are placed in the same positions.

Thomas de Blavis of Alexandria printed about thirty books at Venice between from 1476 to 1491.

216 × 157 mm. Dark brown morocco, by Riviere.

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PETRARCA, Francesco. CANZONIERE. 1[b]. Prohemio del prestante Oratore & poeta Messer Francesco Philelpho. . . . 2[a]. Incominciano li sonetti con canzoni dello egregio poeta messer Francesco Petrarcha con la inter‖pretatione dello eximio & excellēte poeta messer Francesco Philelpho allo inuictissimo Philippo ‖ Maria duca di milano. ‖ 112[a]. Finisse gli sonetti di Messer Francesco Petrarcha impressi in Venesia per Bernardino da noua-‖ra nelli anni Mcccclxxxviii. a di. xii zugno. Imperante il Serenissimo Augustino barbadico. ‖

Folio. A-O[8]. 112 leaves, all numbered; 62 lines. Initial-directors. 241 × 149 mm. Types 6 and 7. Sig. B1 begins: infelice caso figurato & . . . Hain, 12770; Proctor, 4949.

B. Rizus, 1488.

1[a], blank; 1[b], Filelfo's dedication; 2[a]-112[a], text and commentary, followed by colophon and register; 112[b], blank.

Bound with the Trionfi of the same year. One illuminated initial.

344

IMITATIO CHRISTI. 1[a]. Ioannis Gerson de contem-‖ptu omniuȝ vanitatuȝ mundi. ‖ 64[b]. ¶ Iohannis Gerson cancel‖larij parisiensis : de contēptu ‖ mundi libri quatuor vno cū ‖ tractatu de meditatione cor‖dis felici numine finiunt. ‖ ¶ Impressum Venetijs arte ‖ ȝ impensis Bernardini de be‖nalijs. M. cccclxxxviij.‖

Octavo. (A[2]), a-g[8], h[6]. 64 ([2]+62) leaves; 2 columns; 38 lines. Headlines and catchwords to each quire. 121 × 75 mm. Types 3, 4, 5. Leaf 11 begins: biuȝ quin feruentius . . . Hain, *9095; Proctor, 5978.

Bernardinus Benalius, 1488.

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Venice: Bernardinus Benalius, 1488.

1ª, title; 1ᵇ: ¶ Tabule capitulo⁊ ī libros ‖ sequentes. ‖ End, 2ᵇ; 3ᵇ-61ª, text of the Imitation (book ij, 14ᵇ; iij, 21ᵇ; iv, 50ª); 61ª, De meditatione cordis; end, 62ᵇ.

Woodcut initials, 20-21 mm.: Q (3ª), R (14ᵇ), A (21ᵇ), V (50ª), M (61ª).

Bernardinus Benalius of Bergamo printed over eighty incunabula at Venice on his own account, besides a few others in shortlived partnerships. His earliest book, completed in August, 1483, was the Supplementum Chronicarum of his fellow-townsman, Jacobus Philippus Bergomensis, of which he printed also the only other editions (those of 1485 and 1486) revised by the author. His other publications included a missal, lawbooks, classics, and books of devotion. He continued at work also in the sixteenth century.

149 × 102 mm. At the end of this copy are bound the two leaves of table from the edition printed for Franc. Madius in 1486 (Hain, *9090). Plain calf, by C. Smith.

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Petrus de Piasiis, 1490.

PETRARCA, FRANCESCO. TRIONFI. I. 2ª, column 1. PER informatione e dechiariatione di questa ‖ tabula . . . 6ᵇ. PROLOGVS ‖ [one blank line] ‖ Ad illustrissimum Mutinæ Ducem diuum Borsium Estensem Bernardi Ilicini medicinæ: ac philo-‖sophiæ discipuli in triumphorum clarissimi poetæ Francisci Petrarchæ expositio incipit. ‖ 136ª. felice scd̄o la uolūta tua e de chi piuti ama đsidera : et opa mātenerti in gloria. p infinita secula seculo⁊. ‖ Questi sono tutti quaterni. a b c d e f g h i K l m n o p q Finis ‖

II. 1ª, column 1. Azo che tu elqual ne lopra dil glorioso petrar‖cha con minore difficulta possi ritrouare le hi-‖storie . . . 2ª. Incominciano li sonetti cō cāzoni dello egregio poeta Misser Frācescho Petrarcha cō la īterpretatiōe ‖ dello eximio & excellēte poeta misser Frācescho Philelpho allo īuictissīo Philippo Maria duca di milāo. ‖ 101ᵇ. Finisse gli sonetti di Misser Francescho Petrarcha correti & castigati per me Hieronymo Centone Pa-‖duano Impressi in Venetia per Piero Veroneso nel M. CCCCLXXXX. Adi . xxii . de Aprilo Regnante lo ‖ Inclito & glorioso principe Augustino Barbadico. ‖

Folio. (I) aa⁸, a-q⁸. [8+]128 = 136 leaves. (II) A-M⁸, N⁶. 102 leaves, all numbered; 61 lines of commentary. Headlines, marginalia and initial-directors (the last in I only). 244 × 155 mm. Types 6 and 7. Leaf 17 begins: mando che poris insieme cō Enea. Hain, 12771; Proctor, 4481.

(I) Leaf 1, blank (wanting); 2ª-6ᵇ, table (in double columns); 6ᵇ-8ª, prologue; 8ᵇ, cut; 9ª-128ª, text and commentary of the Trionfi; 128ᵇ, blank.

(II) 1ª, table; 1ᵇ, Filelfo's prologue; 2ª-101ᵇ, text and commentary of Sonetti, etc., followed by colophon and register; 102, blank (wanting).

Six woodcuts, measuring from 180 to 183 by from 121 to 124 mm., inclosed in a black ground border (241 × 161 mm.). These are imitated from a series of Florentine engravings on copper, of which copies are preserved in the Print Room at the British Museum. The designs themselves are more crowded than those in the 1488 edition (No. 341 in this collection), and the woodcutter's interpretation of them is rather flat and colourless. The printer Petrus de Piasiis, who, though he had Veronensis as a nickname, came from Cremona, had worked from 1479 to 1481 in partnership with Bartholomaeus de Blavis (cf. No. 322 in this catalogue), Andreas Torresanus being for part of the time a third member of the firm. From 1482 to 1494 Pietro worked by himself, printing several Petrarchs, the Divina Commedia, and Boiardo's Orlando Innamorato, besides law-books and a missal.

Initials (all in Part I): (A) Black-grounded initials: (*a*) Venetian style, (1) 48 mm., N; (2) 22 mm., A (two sorts), D, I, N, P, S; (*b*) Florentine (?), 18 mm., L. (B) White letter on white ground, 19 mm., L.

292 × 195 mm. The copy, which wants its blank leaves, has been much injured by cleaning with chemicals. From the Bennett collection. Dark blue morocco, with Grolieresque tooling, by Amand.

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BONAVENTURA. MEDITAZIONI SOPRA LA PASSIONE. 1ª. Incominciano le deuote meditatione sopra la passione del nostro si‖gnore cauate & fundate originalmente sopra sancto Bonauentura car‖dinale del ordine minore sopra Nicolao de Lira : etiamdio sopra altri ‖ doctori & predicatori approbati. ‖

Venice: Matheo Codeca, 1490.

THE SCOURGING OF CHRIST (LEAF 16, VERSO).

THE MOCKING OF CHRIST (LEAF 18, RECTO).

. . . 34ª. Finisse le meditatione del nostro signore Iesu Christo con li miste-‖rii posti in figura impresse in Venetia per Matheo di co de cha da Par ‖ ma del. Mcccclxxxx. a di xxyi. de aprile. [Device.]

Quarto. a-b⁸, c-e⁶. 34 leaves; 40 lines. 163 × 106 mm. Type 1. Sig. b1 begins: meditatione come el nostro signore ando in lorto.

Fourteen woodcuts, mostly measuring about 80 × 80 mm. Subjects: the raising of Lazarus (a_1); the Entry into Jerusalem (a_2); the Last Supper (a_5 verso); Gethsemane (b_1); the Betrayal (b_3); Christ before Pilate (b_6); the Flagellation (b_8 verso); the Mocking (c_2); the procession to Calvary (c_3 verso); small cut (49 × 49 mm.) of the Crucifixion (c_8); larger cut of the Crucifixion (d_1); smaller cut (58 × 63 mm.) of the Deposition (d_8 verso); ditto of the Entombment (e_2 verso); the Resurrection (e_5 verso).

Of the woodcuts the Duc de Rivoli (A propos d'un Livre a Figures Vénitien) remarks: "Tous ces bois sentant l'Ecole des Bellini, non sous quelque influence, sont remarquables par un soin délicat qu'on relève rarement dans les illustrations contemporaines de ce genre . . . Il est évident que les dessins de ces bois sont exécutés par un artiste de premier ordre; le tailleur en bois n'a pas, si l'on songe aux moyens limités de son interprétation, trop alteré la composition originale; la taille est fine et nette, au simple trait indiquant seulement les contours selon la mode Vénitienne, sans aucun emploi des ombres; le tirage est soigné. En somme ces bois sont de beaucoup supérieurs aux vignettes contemporaines les plus estimées, et égalent les meilleures de la *Bible de Mallermi* et du *Boccace* de Venise de 1492." The praise is perhaps deserved, but there is a notable difference in the skill displayed by the different cutters, the three woodcuts on b_6 b_8 and c_2 being markedly better than the rest.

The first edition was published on 27th February, 1489, and there were reprints in 1492 and 1494. Matteo Capcasa or Codeca, of Parma, printed at Venice from 1482 to 1495. Between thirty and forty books are assigned to his press.

Small white in black initials, and Codeca first device (Kristeller, 207).

195 × 140 mm. From the library of William Mitchell, with his book-plate in black and red. Red morocco, by Riach.

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Venice: B. Locatellus for O. Scotus, 1490.

SACROBOSCO, IOANNES DE. 1ª, title: SPHAERA ‖ MVNDI ‖ 47ᵇ. Hoc quoq; sideralis scientie singulare opusculum Impressum est Venetiis man-‖dato & expensis nobilis uiri Octauiani scoti ciuis modoetiensis Anno Salutis ‖ M.cccc.lxxxx. quarto nonas octobris. ‖

Quarto. a-f⁸. 48 leaves; 41 lines. 164 × 119 mm. Type 5; capitals of 6, and (in diagrams) 10? Leaf 9 begins: diei & noctis : quia adæq̃t . . . Hain, *14113; Proctor, 5023.

1ª, title; 1ᵇ, cut of Astronomy with Urania and Ptolemy; 2ª: SPHAERAE mundi compendium fœliciter inchoat. ‖ End, 21ᵇ; 22ª: Disputationum Ioannis de monte regio contra cremonensia in planetarum ‖ theoricas deliramenta præfatio. ‖ End, 30ª; 30ᵇ: Theoricæ nouæ planetaꝝ Georgii purbachii astronomi celebratiss. De sole. ‖ End, 47ᵇ; 48ª: REGISTRVM ‖ then publisher's device in red (Kristeller, 282); 48ᵇ, blank.

One full-page woodcut and numerous diagrams from the edition printed in 1488 by Santritter and Hieronymus de Sanctis. The full-page woodcut (1ᵇ), measures 147 × 98 mm., and shows Astronomy seated between Urania, the heavenly muse, and Ptolemy the "prince of astronomers." Several of the diagrams are printed in brown and black, and that (42ª) illustrating the eclipse of the moon is in red, yellow, and black, like the diagram of the same subject in Ratdolt's edition of 1485. The diagram of the ship and tower (8ª), to illustrate the roundness of the sea's surface, has much more artistic merit than the similar design of Ratdolt's.

Johannes Locatellus, a priest of Bergamo, began printing at Venice in 1486, and printed upwards of a hundred and fifty incunabula, nearly all of them for Octavianus Scotus. After the latter's death Locatellus printed for his heirs, and for other firms, and continued at work for some years of the sixteenth century.

Initials (all black-grounded): (1) 48 mm., S, T; (2) 22 mm. (much worn), H, L, O, Q; (3) 17 mm. (style as 1), A (used as V), D, M, N, S; (4) 49 mm., but belonging to an older set, P.

204 × 150 mm. From the library of William Morris. Stiff vellum, ornamented with a stamped pattern in colours.

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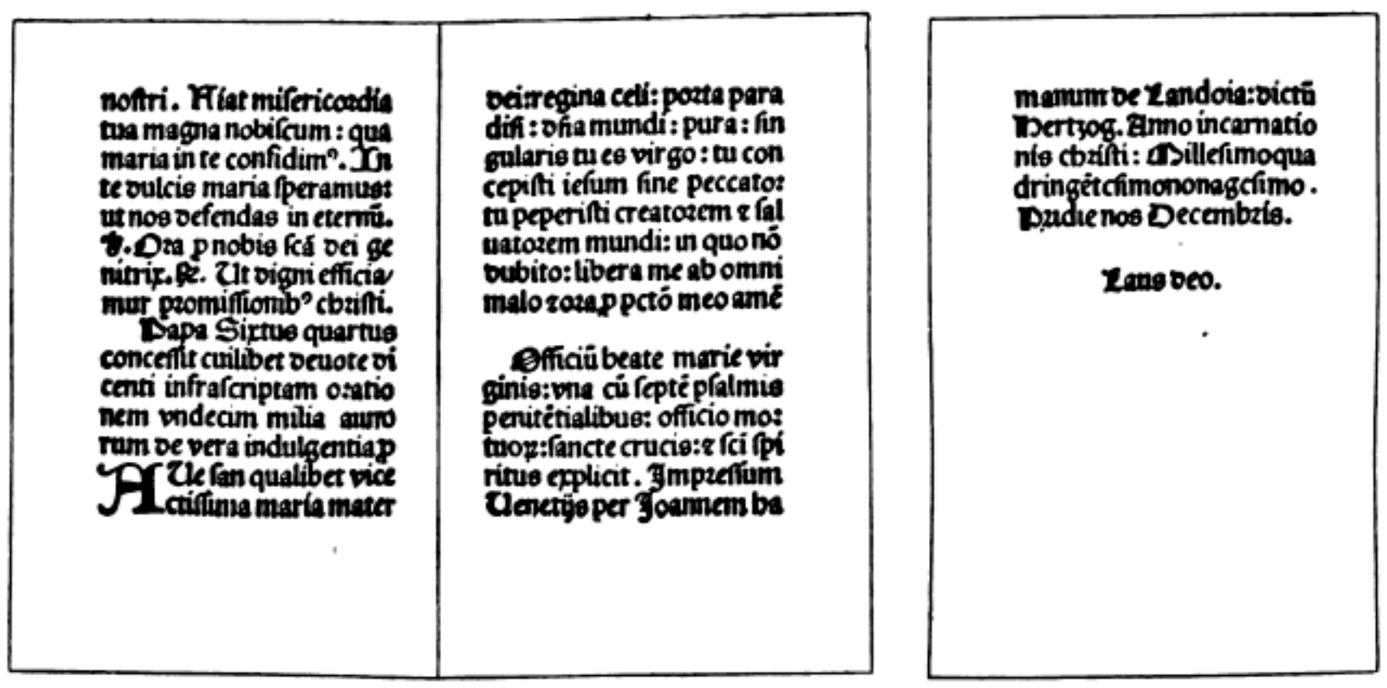

nostri. Fiat misericordia tua magna nobiscum : qua maria in te confidim⁹. In te vulcis maria speramus: ut nos defendas in eternū. ℣. Ora p nobis scā dei genitrix. ℟. Ut digni efficiamur promissionib⁹ christi.

Papa Sixtus quartus concessit cuilibet deuote vicenti infrascriptam oratio nem vndecim milia annorum de vera indulgentia p

Ave san qualibet vice cissima maria mater dei: regina celi: porta paradisi: dña mundi: pura: singularis tu es virgo: tu concepisti iesum sine peccato: tu peperisti creatorem & salvatorem mundi: in quo nō dubito: libera me ab omni malo roga p pctō meo amē

Officiū beate marie virginis: vna cū septē psalmis penitētialibus: officio mortuor: sancte crucis: & sci spiritus explicit. Impressum Venetijs per Joannem ba

manum de Landoia: dictū Hertzog. Anno incarnationis christi: Millesimoquadringētesimononagesimo. Pridie nos Decembris.

Laus deo.

LAST THREE PAGES.

Hertzog, 1490.

OFFICIUM BEATE MARIE VIRGINIS. 1ª. [Almanack.] 13ª. Initiū sācti euāgelij fm io‖hannē. R7 [etc.] 18ª. Incipit officiū beatissi‖me virginis marie fm ‖ cōsuetudinem romane ‖ curie. 80ª. Incipiunt septē psalmi ‖ pniales. 104ª. Incipit officiū mortuo ‖ rū. 147ª. Incipit officiū scē cru-‖cis. 152ª. Incipit

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officiū sanct‖i spūs. 159ª. Officiū beate marie vir‖ginis : vna cū septē psalmis ‖ penitētialibus : officio mortuo4 : sancte crucis : z scī spi‖ritus explicit . Impressum ‖ Venetijs per Ioannem ha[159ᵇ.]manum de Landoia : dictū ‖ Hertzog. Anno incarnatio‖nis christi : Millesimoqua‖dringētesimononagesimo. ‖ Pridie nos Decembris. ‖ Laus deo.

Venice: Hertzog, 1490.

a-u⁸. 160 leaves, the last blank, wanting in this copy; 15 lines. 81 × 55 mm.

1ª-12ᵇ, Almanack; 13ª-17ª, Cursus evangelii; 17ᵇ, woodcut of the Annunciation; 18ª-76ª, Hours of the B. Virgin; 76ᵇ, woodcut of the Holy Child in the manger; 77ª-79ª, Mass of the B. Virgin; 79ᵇ, woodcut of David playing the harp; 80ª-103ª, Penitential Psalms; 103ᵇ, woodcut of a burial service; 104ª-146ª, Office of the Dead; 146ᵇ, woodcut of the Crucifixion; 147ª-151ª, Office of the Holy Cross; 151ᵇ, woodcut of the descent of the Holy Spirit; 152ª, Office of the Holy Spirit; 159ª-159ᵇ, colophon; 160, blank.

Johannes Hamman de Landoia, nicknamed Hertzog, was in partnership with Lichtenstein in 1482, and with Johann Emerich, of Udenheim, in 1487. He began printing on his own account in 1488, and remained at work till the end of the century. Among the numerous liturgical books from his press were a York Breviary (May, 1493), three editions of the Sarum Breviary (1494, 1495), and two of the Sarum Missal (both in 1494).

The cuts in this copy are coloured. Old black morocco.

VERGERIUS, Petrus Paulus. 1ª. PETRIPAVLI VERGERII IVSTINOPOLITANI AD ‖ VBERTINVM CARARIENSEM DE INGENVIS ‖ MORIBVS OPVS PRECLARISSIMVM. ‖ 12ᵇ. Explicit Petri Pauli Vergerii Iustinopolitani De ingenuis ‖ moribus & studiis liberalibus opus preclarissimū : Vene‖tiis impressum per Baptistam de Sessa Mediolanensem ‖ M . CCCCXCI. Mensis Aprilis. ‖

Io. Bapt. de Sessa, 1491.

Quarto. a-c⁴. 12 leaves; 43 leaves; catchwords to each leaf. 170 × 114 mm. Type 1. Sig. b1 begins: discere pigeat : & uix dū . . .

On 1ª, quarto one-piece border (which is reproduced in Early Venetian Printing, p. 88): at top a shield borne by two amoretti who are being devoured by sea-monsters, with the letters B I, perhaps for Baptista Ioannes; on right side nine amoretti climbing up a tree; on left a twisted column surmounted by a sceptred figure; at foot two domestic scenes: a boy being "horsed" for flogging before his schoolfellows, a performing dog in front of a house whose master looks out suspiciously; 190 × 127 mm. The same border is found in another book by Sessa of the same date, but from its style and the condition of the block it is probable that it was designed for a slightly earlier book. On the same page, an initial F of fine style, representing S. Jerome seated at his desk, writing; 51 mm. square. This was first used in the Biblia cum postillis printed for O. Scotus in 1489.

Giovanni Baptista Sessa of Milan began printing at Venice in 1489, and produced about thirty incunabula. Along with some classical works he and his successors in the sixteenth century produced many popular books, and the Sessa device, a cat with a mouse in its mouth, is one of the best known of printers' marks.

210 × 146 mm. From the library of William Morris. Bound with Abstemius, Ven., J. Tacuinus, 1499, and Salomonis et Marcolphi Dialogus (Milan, c. 1505), in eighteenth-century parchment.

BREVIARIUM CARTHUSIENSE. 1ª, title: [Red] Breuiarium ad vsum ‖ [black] fratrū sanctissimi ‖ ordinis cartu-‖siensium. ‖ ∴ 375ª. Laus z honor oīpotenti deo pīri ‖ filio z spūi scō : gl'iosissime geni-‖trici saluatoris z redēptoris no-‖stri iesu xpi : oībusq; sanctis dei :‖ qbus subueniētibus psens bre-‖uiariū ad vsuz fratrū deuotissi-‖mi atq; sanctissimi ordinis car-‖tusieñ . ab exēplari

Andr. Torresanus, 1491.

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Venice: Andr. Torresanus, 1491.

correctissimo ‖ ac emẽdatissimo : studio quorũ-‖daȝ doctissimo4 reuerẽdissimo-‖rũqꝫ patrũ in monasterio scõrũ ‖ patrum hieronymi ȝ bernardi ‖ ꝑpe paduã degẽtiũ : trãscriptũ ‖ atqꝫ stãpatũ : ĩpẽsis ȝ arte An-‖dree Thoresani de Asula : feliciť ‖ finit. Venetijs tertio nonas maij ‖ Anno salutℓ. M.CCCC.iCi. ‖

Octavo. A-C^{8}; a-n^{8}, o^{6}; aa-ll^{8}, mm^{6}; aaa-qqq^{8}, rrr, sss^{10}. 376 leaves; 2 columns; 35 lines. 102 × 70 mm. Type of text, 10 bis. Sig. b1 begins: cia tua libera me . . . Hain, 3819.

1^{a}, title; 1^{b}, blank; 2^{a}-24^{b}, calendar and other introductory matter; 25^{a}-134^{b}, psalter, canticles, litany, hymns, Office of Our Lady, capitula and collects; 135^{a} (red): INcipiũt añe Ria ȝ versi-‖uncula siue versiculi in di‖uino officio dicendi per anni ‖ circulũ . . . end, 228^{a}; 228^{b}, blank; 229^{a} (red): ¶ Incipiunt lectiones ꝑ an-‖ni circulũ . . . end, 366^{b}; 367^{a} (red): ¶ Incipit modus inungẽdi ‖ ȝ sepeliẽdi mortuos . . . end, 375^{a}, with colophon and device; 375^{b}, register; 376, blank (wanting).

Woodcut printer's device, printed in red (Kristeller, No. 317).

This Brevìary is noticeable for having the constituent older books, Psalter, Collectarius, and Lectionary, placed side by side, instead of the two latter parts being incorporated.

The printer of the book, Andreas Torresanus of Asola, is best known by the work of his old age, when he came to the help of his son-in-law Aldus, and after the latter's death took up his work as a printer of classical texts until his grandson was old enough to carry it on. But in his own right he is one of the most notable of Venetian printers. After a brief partnership (1480) with Petrus de Piasiis he set up for himself in 1482, using type, as he notes with pride, which had belonged to Jenson, and made himself a great reputation, chiefly as a printer of law books and liturgies. He printed about a hundred incunabula, most of them large folios, which include some of the richest and handsomest specimens of the Venetian press.

136 × 88 mm. Six illuminated borders and numerous small initials. The first leaf is in facsimile. From the Bennett collection. Brown morocco, by Riviere.

INFERNO, CANTO I.

INFERNO, CANTO XV.

Petrus de Piasiis, 1491.

DANTE ALIGHIERI. DIVINA COMMEDIA. 1^{b}. COMENTO di christophoro Landino fiorentino sopra la comedia di Danthe alighieri poeta fiorentino. ‖ 15^{a}. CANTO PRIMO DE LA PRIma cantica o uero comedia del diuino

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Poeta Fiorentino Dante Ale‖ghieri. Capitulo. I. ‖ 320ᵇ. EtFine del comento di Christophoro Landino Fiorentino sopra la comedia di Danthe poeta excellẽtissimo. ‖ E impresso in Vinegia per Petro Cremonese dito Veronese : Adi .xviii. di nouẽbrio . M.cccc.Lxxxxi. ‖ emendato per me maestro piero da fighino dellordine de frati minori. ‖

Venice: Petrus de Piasiis, 1491.

INFERNO, CANTO XXXIV.

PARADISO, CANTO IV.

Folio. a¹⁰, AA⁴, B-Z, a-q⁸, r⁶. [14] 11-316 (for 317), [3]=324 leaves; 60 (61, 62) lines; headlines, marginalia, and initial-directors. 242 × 156 mm. Types 6 and 7. Sig. C1 begins: riuo cō Camilla ī braccio . . . Hain, 5950; Proctor, 4482.

1ᵃ, blank; 1ᵇ-10ᵇ, Landino's prologue; 11ᵃ-14ᵇ, index; 15ᵃ-320ᵇ, Divina Commedia (149ᵇ, Purgatorio; 240ᵃ, Paradiso); then colophon followed by: Cancione dello excellentissimo poeta dante alligeri fiorentino Commiciano qui feliciter. ‖ End, 324ᵇ: Qui finisse le canzone de danthe ‖

One hundred cuts, each measuring about 83 × 83 mm. The larger size of these cuts has given the artist and woodcutter a much better chance than those employed by Codeca, though both series of cuts suffer from the continual repetitions of the figures of Dante and his successive guides, and from the current fashion of representing souls by little naked figures (often bald) which it was hard to make dignified. Reproductions of these woodcuts, in some cases reduced and more or less freely handled, were used by Mr. St. John Hornby as illustrations to the charming edition of the Divina Commedia, printed at his Ashendene press (1902, etc.). The four here shown represent (i) Dante asleep, walking in the wood, and frightened by the three beasts, with Virgil waiting to be his guide; (ii) Brunetto Latini stopping Dante, who touches his head with his hand; (iii) Satan gnawing Judas Iscariot, Brutus and Cassius; (iv) the Church, typified by the pope, expounding the mysteries of the faith.

Initials: (a) black-grounded: (1) 48-49 mm., L, N, P; (2) 21-22 mm., numerous. There appear to be two sets, an older one with fine cutting and a later with coarse cutting; (3) 22-23 mm., with renaissance ornament, not found before the Purgatorio, A, E, G, I, M, T, V; (4) 15 mm., A. (b) White ground, 19 mm., L.

283 × 195 mm. From the Bennett collection. Formerly belonged (ex-libris) to "the Right Hon^ble the Lord Carmichael and to Charles Lyell—sold in February, 1851. There is also an anonymous ex-libris of about 1800 in the volume. Old brown calf.

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Liber Primus Mundus

Opus preclarum Supplementum chro/

nicharum vulgo appellatum: in omnimoda historia nouissime congesta fratris Jaco biphilippi Bergomensis religionis heremitarum diui Augustini decoris: q̄ faustissime inchoat.

¶ De exordio mundi ⁊ eius creatione: deq̄ linea generationis patrum.

¶ Liber primus incipit.

In principio creauit deus ce lum et terram: terra autem erat inanis ⁊ incōposita. Scribunt̄ Ho nestos p̄. cap°. Visibiliū omnium. (Augustino testāte) vt habet̄ vndecimo de ciuitate dei ca°. 3°. Maximus est mundus. Inuisibiliuz vero maximus est deus: sed mun dum esse cōspicimus: deum vero credimus. Q̄d autem deus fecerit mundum nulli potius credimus q̄ ipsi deo. Vbi inquies ipsum audiuimus? Vnde q̄ iterum (respon dit) nos melius q̄ in scripturis sanctis. vbi dixit ꝓpheta eius: In principio fecit deus celū ⁊ terram. Quūquid nam tunc fuit ibi iste propheta quando fecit deus celuz ⁊ terram? Non: sed ibi fuit vbi fuit dei sapientia: per quam facta sunt omnia: que in ani mas etiam sanctas se transfert amicos dei ⁊ prophetas ꝓstituit: eisq̄ opera sua sine stre pitu intus enarrat. Loquuntur quoq̄ eis angeli dei qui semper vident faciem patris vo luntatemq̄ eius quibus oportet semper annunciāt: ⁊ propterea ex his vnus erat iste pro pheta qui dixit ⁊ scripsit: In principio creauit deus celum ⁊ terram: terra autez erat ina nis ⁊ incomposita. In formis quippe illa materia erat quam de nihilo deus fecit appel lata primo celum ⁊ terram. et dictum est in principio fecit celum ⁊ terram; non quia iam hoc erat: sed quia hoc esse poterat. nam ⁊ celum postea scribitur factum: quemadmoduz si semen arboris considerantes dicam⁹ ibi esse radices: ⁊ robur: ⁊ ramos: ⁊ fructus: ⁊ fo lia: nō quia iam sunt: sed quia inde futura sunt. Sic dictū est: In principio fecit deus ce lum ⁊ terram: quasi semen ⁊ celi ⁊ terre: cum adhuc inconfuso esset celi ⁊ terre materia: sed quia certum erat inde futurum esse celum ⁊ terram: iam ⁊ illa materia celum ⁊ terra appellata est. Hanc itaq̄ spaciosam formam effigie certa carentem Ouidius in princi pio maioris sui voluminis ⁊ alij philosophi vocarunt chaos: q̄ ipse in eodem libro me minit dicens.

Ante mare ⁊ terras: ⁊ quod tegit omnia celum
Vnus erat toto nature vultus in orbe:
Quem dixere chaos rudis indigestaq̄ moles
Nec quicq̄ nisi pondus iners congestaq̄ eodem
Non bene iunctarum discordia semina rerum.

a 2

354. JACOBUS PHILIPPUS BERGOMENSIS: SUPPLEMENTUM CHRONICARUM. VENICE: BER. RIZUS, 1492. (FIRST PAGE OF TEXT.)

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JACOBUS PHILIPPUS BERGOMENSIS. 1ª, title: Supplementum Chronicharum. ‖ 2ª. Opus preclarum Supplementum chro-‖nicharum vulgo appellatum : in omnimoda historia nouissime congesta fratris Iaco‖bi philippi Bergomensis religionis heremitarum diui Augustini decoris : q̄ faustissime ‖ inchoat. ‖ 258ᵇ. ¶ Ac sic demū deo auxiliante ꝛ fauēte supplemēti Chronicha4 iam tertio terminu3 ponā : quā me ‖ semel ꝛ bis ac ter promisi cum omni diligētia ꝛ veritate factu4 : quo in loco ꝛ nunc ꝛ semꝑ nixus fui si-‖ne errore conscribere successiones regū ac principū oīu3 ꝛ actus eo4 : ac viro4 in disciplinis excellētiū ‖ ꝛ religionū origines : necnō ꝛ pōtificū oīu3 ꝑcursus : sicut ex libº. histo. descriptio cōtineť . Hoc q̄ppe in ‖ exordio hui9 opis me facere ꝓpromisi . ꝑfectū autē est ꝛ denuo castigatū atq̄ auctū ꝑ me opus fuit idi‖bus octobris anno a natali xp̄iano. 1486. in ciuitate nostra Bergomi : mihi vero a natiuitate 52º. ‖ ¶ Impressum autem Venetijs per magistrum Bernardinu3 riçium de Nouaria : anno a natiuita‖te dñi . M.cccc.lxxxxij. die decimoquinto Februarij : regnante inclyto duce Augustino barbadico. ‖ . . .

Venice: B. Rizus, 1492.

Folio. a¹⁰, b-z, ꝛ, ꝓ, 4, A-F⁸; AB⁶. [2] 256 [12]=270 leaves; headlines, marginalia, catchwords and initial-directors. 241 × 142 mm. Types 13 and 14. Sig. b1 begins: Iouis : huius vel secundi . . . Hain, *2809; Proctor, 4962.

1ª, title; 1ᵇ, the Creation, a woodcut in a border; 2ª-258ᵇ, text (15 books), followed by colophon, register, and device (Kristeller, 268); 259ª-269ᵇ, table; 269ᵇ-270ª, dedicatory prologue; 270ᵇ, blank. The position of the prologue on leaf 269 seems to show that leaves 259-270 were intended to precede the title-page.

Frontispiece containing six woodcuts of the Creation on a single block within a border, and 38 cuts (including one triple one on verso of leaf numbered 9) used by repetition as 45. The frontispiece of the Creation comes from the Malermi Bible of 1490, but is here inclosed in a different and rather small border, used again on the next page. The small cut of the Ark on leaf 3ᵇ is also from the Malermi Bible. The other cuts had all been used already by Rizus in his edition of 1490. They include 3 large Scriptural cuts (measuring from 117 to 120 by 150 to 155 mm.) representing the Temptation and Expulsion from Eden, Death of Abel, and Building of Babel, the second of these being fairly closely copied from the design in Quentell's Cologne Bible. Of the views of cities the most important are those of Rome, leaf 48 (116 × 140 mm.), Venice, leaf 146 (118 × 153 mm.), Genoa, 196 (116 × 88 mm.), and Verona, leaf 146 (same size).

In the original edition of the Supplementum Chronicarum, the printing of which was finished in August, 1483, Jacobus Bergomensis notes that he had completed his own share of the work on the 29th of the previous June, in the forty-ninth year of his age. In the editions of 1485 and 1486 he duly altered his age to fifty-one and fifty-two. Thereafter it was kept stationary, showing fairly conclusively that the edition of 1486 was the last which Bergomensis himself revised. As Bernardinus Benalius, who printed the first three editions, was still at work, it is rather surprising to find the fourth and fifth editions produced by another firm to his exclusion. Ricius also printed an Italian version in 1491.

310 × 219 mm. From the library of William Morris. Modern vellum binding, with silk ties.

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BOCCACCIO, Giovanni. 1ª, title: DECAMERONE OVER CENTO NOVELLE DI BOCCACCIO ‖ 143ª, column 2. Finisce lo elegantissimo Decamerone : cio e le ‖ cento nouelle detto : dello excellentissimo poeta ‖ Giouāni Bocchaccio da certaldo. Impresso ī Ve‖netia per Giouāni & Gregorio de gregorii

J. and G. de Gregoriis, 1492.

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Elliſſime donne aſſai ſono di quegli homini e di quelle femine che ſi ſon ſtolti che credono troppo ben che co me ad una giouane e ſopra il capo poſta la benda biancha & indoſſo meſſo lanera cocolla: che ella piu non ſia femina ne piu ſenta de feminili appetiti ſenon come ſe di petra lhaueſſe facta di uenir in farla monacha e ſe forſe alcuna coſa contra queſta lor credenza non dono coſi ſi turbano come ſe contra natura un grandiſſimo e ſcelerato male foſſe ſtato commeſſo non ripenſando ne uolendo hauere riſpecto a ſe medeſimi iquali la piena licentia di poter far quello che uogliono non puo ſatiar ne anchora le gran forze del otio & della ſollicitudine. Et ſimelmente ſono anchora di quegli aſſai che credono troppo bene che la zappa e lauanga e le groſſe uiuande & idiſagi tolgano del tutto a lauoratori della terra iconcupiſciuoli appetiti: & rendano loro dintellecto & dauidimento groſiſſimi. Ma quanto tutti coloro che coſi credeno ſieno ingannati mipiace puoi che la rei na comandato me lha: non uſciendo della propoſta factaci da lei di ſaruene piu chiare con una piccola nouelletta.

Nouella de Maſſetto de lampolechio.

N q̃ſte noſtre cõtrade fu & e ancora un mõaſterio di dõne aſſai famoſo di ſãcti ta. ilq̃le io nõ nomio p nõ dimiuire i pte ad alcũa la fama ſua: nelq̃le nõ e gra tẽpo nõ eſ ſẽdoui alhora piu che octo dõne cõ una abbadeſ ſa e tutte giouãe era un bõ homiciolo dũ lor bel liſſimo giardio ortulão: ilq̃le nõ cõtẽtãdoſi del ſalario facta la ragiõe ſua cõ lo caſtaldo dlle dõ ne ad lãpolechio la unde egli era ſene torno qui traglialtri che lietamẽte il racõſolo fu un giouãe lauoratore forte & robuſto: & ſcdo hõ di uilla cõ bella pſõa e cõ uiſo aſſai piaceuole: ilcui nõe era Maſſeto & domãdolo doue tãto tẽpo ſtato foſſe Ilbõ hõ che nuto hauea nome gliele diſſe ilqual Maſſetto domãdo diche egli al mõaſteno ſeruiſ ſe. A cui nuto riſpoſe. io lauoraua un lor giardio grãde e bello: & oltre a q̃ſto ádaua alcũa uolta al boſco p le legne attigneua acq̃ & faceua cotali al

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fra-‖telli. Imperāte Augustino Barbarigo felicissimo ‖ principe : nellanno della humana recuperatione. ‖ MCCCCLxxxxii. ad di . xx. de Giugno. ‖

Venice: J. and G. de Gregoriis, 1492.

353. BOCCACCIO: DECAMERONE. VENICE: J. AND G. DE GREGORIIS, 1492.
THE PROCESSION TO THE GARDEN AND THE TALE-TELLING.

Folio. [aa^{6}], a^{8}, b-y^{6}, z^{4}. [6] 137 [1]=144 leaves; 2 columns; 59 lines; headlines and initial directors. 246 × 160 mm. Type 23. Leaf 15 begins: delle tre leggi tu reputi . . . Hain, 3277 bis; Proctor, 4524.

1^{a}, title; 1^{b}, blank; 2^{a}-4^{b}, table; 5^{a}, column 1, below a cut: Vita de Giouan Bocchaccio da cartaldo. ‖ end, 5^{b}, column 2; 6 (wanting), blank; 7^{a}-143^{a}, text, followed by colophon and register; 143^{b}, printer's mark (Kristeller, 228); 144 (wanting), blank.

One hundred and four cuts used as 113, viz.: leaf 7 (surrounded by a border-piece, 303 × 187 mm.), the narrators seated in an arbour (106 × 122 mm.): two double-cuts, each pair representing on the right the company of noble youths and ladies proceeding to their trysting place to the sound of music made by one of them; on the left the company seated, one of them enthroned as president, and another in the act of narration: a column-cut of an author writing (58 × 75 mm.), used on 5^{a} and again on leaf 142; and 100 column-cuts illustrating the hundred stories. The use of the two double-cuts varies in different copies, in this the fountain cut (104 × 156 mm.) occurs three times, the other (106 × 158 mm.) seven. The column-cuts on the leaves numbered 12, 21^{b}, 36^{b}, 48^{b}, 53^{b}, 66^{b}, 99^{b}, 114^{b}, 120^{b}, 126^{b}, are signed with a small b, and the entire illustration of the book was probably carried out in the same workshop as was that of the Malermi Bible of 1490. The signed cuts do not differ in artistic merit from the average of the rest. Dr. Lippmann writes of the cuts: "The designs are well and minutely drawn, and prettily composed; but somewhat hard and dry in execution."—"Wood Engraving in Italy," page 90.

The brothers Johannes and Gregorius de Gregoriis de Forlivio began printing in 1480, issued over a hundred incunabula, printed in an extraordinary variety of types (upwards of forty different founts have been distinguished), and continued at work for several years in the sixteenth century. Besides a few classics and service books, they printed numerous legal and medical works, while their illustrated editions of the Decamerone, of the Novellino of Masuccio and the Fasciculus Medicinae of Ketham, are among the most famous of Venetian illustrated books.

324 × 217 mm. From the Bennett collection. Dark-blue morocco, by Trautz-Bauzonnet.

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355. KETHAM: FASCICULUS MEDICINAS. VENICE: J. AND G. DE GREGORIIS. (TITLE.)

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SOLINUS, Gaius Iulius. 1ª, title: SOLINVS DE MEMORALIBVS MVNDI. ‖ 40ª. FINIS ‖ Venetiis anno Domini. M.CCCC ‖ LXXXXIII . die. xiii. Ianuariis. **Venice: "Anima mia," 1493.**

Quarto. a-d⁸, e, f⁴. 40 leaves; 40 lines; initial-directors. 153 × 106 mm. Type 5. Leaf 9 begins: fortunam a rheginis experta . . . Hain, *14881; Proctor, 5116.

1ª, title; 1ᵇ, preface of Solinus; 2ª-40ª, text; 40ᵇ, blank.
204 × 154 mm. From the Bennett collection. Modern stiff vellum.

355

KETHAM, Johannes de. FASCICULO DE MEDICINA. 2ᵇ. In comincia el dignissimo Fasiculo de Medicina in Volgare el quale tracta de tute le infirmita ‖ te del corpo Humano & de la Anotomia de quello : & multi altri Tractati composti p diuersi ‖ Excelentissimi Doctori con autorita e testi prouadi : & prima la exposition del colore delle ‖ Vrine e iudicio de quelle. 52ª. Qui finisce el Fasiculo de medicina Vulgarizato per Sabastiano Manilio Romano E stāpi-‖to per Zuane & Gregorio di Gregorii. Nel .M.cccclxxxxiii adi . v . Februario in Venexia. ‖ 52ᵇ. Queste sono le cose contenute in questo Dignissimo Fasciculo di medicina Vulgare : in el qua‖le si contiene le sotoscripte cosse per sanita del corpo humano. ‖ El modo de iudicar la urina per li soi colori de tute le infermita del corpo hūano scrito ī figura. ‖ El modo di trazer el sangue & sotto ache pianeto. ‖ La figura de lhuomo come le sotto posto ali pianeti. ‖ La figura della matrice trata dal natural. ‖ El consiglio per la peste de Maestro piero da Tusignano. ‖ La anathomia de Maestro mondino dechiarata de membro in membro. ‖ Virtu dalcune herbe secondo Plinio & Alberto magno : & molti altri che hāno scrito. **J. and G. de Gregoriis, 1493.**

Folio. a-h⁶, i⁴. 52 leaves; 48 lines. 263 × 166 mm. Types 23, 24, 24 bis, 26. Sig. b1 begins: no dato da dio ad chi uorra ben pensare.

Woodcuts: 1ª, Petrus de Montagnana lecturing; 1ᵇ, consultation of physicians; 2ª, diagrams illustrating the colours of urines and their relation to the temperaments; 4ª, figure of a man to illustrate the diseases of the different parts of the body; 8ª, figure to illustrate the influence of the planets; 8ᵇ, figure to illustrate the veins; 12ᵇ, figure to illustrate the incidence of different wounds; 19ª, figura dela matrice dal natural dūa Dona; 26ª, the plague-stricken patient; 32ᵇ, a dissection. The artistic reputation of the book rests on the cuts on 1ª, 1ᵇ, 26ª, 32ᵇ.

The book was first printed in Latin in 1491, but it then contained only a few anatomical cuts. "Two years later, that is in 1493, an Italian translation was produced by the same printers, in a new and more richly decorated form. The opportunity afforded by the issue of this version to enlarge the number of illustrations was not neglected by the printers. New and more elaborate figures were substituted for the old ones; and some free original compositions were added. . . . Along with the purely professional designs, adopted or adapted from those in the original edition, we find in the Italian version of 1493 four new woodcuts, each of them filling a folio page. In the first we see the physician, Petrus de Montagnana, lecturing from his rostrum: beneath him sit an old man, and a woman with a child, who represent the patients. The second exhibits a pillared hall, with a consultation of physicians; and the third represents the dissection of a dead body, with a doctor lecturing from his chair above, and a number of students standing below, witnessing the operation. In the fourth, a man sick with the plague is seen lying on a bed, surrounded by several persons, amongst whom are two assistants bearing censers for fumigation. The design is undoubtedly by an artist nearly related to Gentile Bellini. The figures are from twelve to fifteen centimetres in height, and—especially the heads—drawn with much skill. There is a statuesque ease in the arrangement of the compositions, which gives them an appearance of relief, and harmonises admirably with the simple and firm outline-drawing. The scenes which exhibit the dying

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356. DANTE: DIVINA COMMEDIA. VENICE: M. CODECA, 1493. (FRONTISPIECE.)

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plague-patient, and the consultation of doctors, have a touch of that solemn gravity which Venetian art knew so well how to infuse into the pictorial representation of important incidents."—Dr. Lippmann, "Italian Wood Engraving in the Fifteenth Century."

This is one of the copies in which the woodcut of the Dissection is printed in four colours: red, black, yellow and green.

310 × 210 mm. From the library of William Mitchell, with his book-plate. Red morocco, by Trautz-Bauzonnet.

Venice: J. and G. de Gregoriis, 1493.

356

DANTE ALIGHIERI. DIVINA COMMEDIA. 1ª, title: Danthe alegieri fiorentino. ‖ 310ª. Finita e lopa dellinclyto & diuo Dāthe alleghieri poeta fiorētino reuista & emēdata diligētemēte p el reue‖rēdo maestro Piero da Figino maestro ī theologia & excellēte p̄dicatore del ordīe de minori & ha posto mol‖te cose ī diuersi luoghi che ha trouato mācare si ī lo texto cōe nella giosa. Impressa in Venetia per Matheo di ‖ chodecha da parma Del. MCCCCLXXXXIII. Adi . XXIX. de Nouembre. ‖

Matheo Codeca, 1493.

Folio. a^{10}, a-v^8, x^7 (x^6, blank, cut out), y, z, &, A-N^8, O^6. [10] CCXCIX (= 300) [1] = 311 leaves; 60 lines. Headlines, marginalia, and initial-directors. 254 × 165 mm. Types 3, 4, 6. Sig. b1 begins: Di quella umile italia . . . Hain, 5952; Proctor, 4996.

1ª, title; 1ᵇ: COMENTO di christophoro Landino . . . Prologue ends 10ᵇ; 11ª, blank; 11ᵇ, cut in a border; 12ª, in a border, text begins; Inferno ends 137ª; 137ᵇ, cut in border; 138ª-233ª, Purgatorio; 234ᵇ, cut in border; 235ª-310ª, Paradiso, followed by colophon and the Credo, Pater Noster and Ave Maria, attributed to Dante; 311ª: REGISTRVM ‖ 311ᵇ, blank.

Three large cuts (152 × 103 mm.) at the beginning of the three divisions, each enclosed in an architectural border (243 × 155 mm.); 96 cuts, of about 67 mm. square, illustrating the hundred cantos of the Divina Commedia, with the exception of the first in each cantica, and of Canto 28 of the Paradiso, the cut to which measures 115 × 111 mm. The first page of text (12ª) is surrounded by a border in four pieces, which is also used on the preceding page (11ᵇ) to surround the large woodcut.

In the 1497 edition, to which leaves 11-18 in this copy belong, the side-pieces of the border on 12ª have been cut down to fit the smaller page, and the same border on 11ᵇ is omitted: the figure of God the Father in the lunette is also omitted.

Initials: (i) Black-grounded: D, 46 mm., seemingly from the set belonging to Petrus de Piasiis (1486); P, 43 mm., with one corner white, and a sphinx in it. (ii) White-grounded, all in one style: (a) 56 mm., N; (b), 23 mm., N; (c) 19 mm., a whole alphabet except K, X, Y, Z; V is always broken, and A reversed is generally used. There are also in this copy the black-grounded initials of the 1497 edition in quire a.

The first edition of this illustrated Divina Commedia was published by Codeca in conjunction with Bernardino Benali in March, 1491, some months before the rival edition by Piero Cremonese (see No. 351). Both publishers went for their vignette cuts to the engravers who used the initial b., and the two sets of woodcuts, neither of them very good, are closely similar in design. Two conventions were mainly responsible for the artists' failures in these designs. In the first place, it was customary to indicate the motion of travelling by showing the travellers in different positions in the same picture. Not only thus do Dante and his successive guides appear in nearly every cut, but in nearly every cut they appear twice, and in many three times. Thus in the frontispiece, here reproduced, Dante is first seen in the wood, then issuing from it, then turning to Virgil for protection. The other convention by which souls were represented as naked little figures, mostly bald, has already been noticed under No. 351. The border which surrounds the frontispiece in Codeca's edition in 1491 had a quarter length of Deus Pater in the act of blessing in the space now left bare. The figure appeared again in the Petrarch of 1492-1493, and it would be curious to know if its omission here was due to the block having become worn, or to a late-born idea of reverence. In 1494 Miscomini deliberately represented the First Person of the Trinity by a blank circle (loco tondo e vacuo) with a halo of angels. With this may be compared the inscription in the lunette of No. 382.

296 × 217 mm. Leaves 11-18 are wanting, being replaced by the corresponding leaves of the edition of 1497. From the Bennett collection. Dark green morocco, by Riviere.

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Venice: Locatellus, 1494.

BOCCACCIO, Giovanni. GENEALOGIAE DEORUM. 1ª, title: Genealogiæ Ioannis Boccatii : cum demonstrationi-‖bus in formis arborum designatis. Eiusdem de ‖ montibus & syluis . de fontibus: lacubus: ‖ & fluminibus . Ac etiam de stagnis ‖ & paludibus : necnon & de ‖ maribus: seu diuersis ‖ maris nomi-‖nibus. ‖ 162ª, column 2. Venetiis ductu & expensis Nobilis uiri. D. Octauia-‖ni Scoti ciuis Modoetiēsis. M.CCCC.XCIIII. Septi-‖mo Kalendas Martias finis īpositus fuit huic operi. ‖ per Bonetum Locatellum. ‖

Folio. a-t⁸; u¹⁰. 162 leaves, numbered. Leaves 1ᵇ-5ᵇ, 116ᵇ-132ª, in three columns; 132ᵇ-162ª, in two columns; 6ª-116ª, in long lines; 62 lines. Head-lines and initial-directors. 246 × 163-166 mm. Types 5 and 6, in text, 1-4, 7, 8, in the trees. Sig. b1 begins: pentur nominibus : possunt tamen . . . Hain, *3321; Proctor, 5052.

1ª, title; 1ᵇ-5ᵇ, table of contents; 6ª-7ª, proem; 7ᵇ, a tree; 8ª-116ª, Genealogiae deorum; 116ᵇ-132ª, alphabetical index; 132ᵇ-139ᵇ, De Montibus; 139ᵇ-140ᵇ, column 1, De Siluis; 140ᵇ, column 2-142ᵇ, De Fontibus; 142ᵇ-144ᵇ, De Lacubus; 144ᵇ-156ª, De Fluminibus; 156ª-157ᵇ, De Stagnis; 157ᵇ-161ᵇ, De Maribus; 161ᵇ-162ª, conclusion, followed by colophon, register, and publisher's device (Kristeller, 281); 162ᵇ, blank.

Thirteen full-page cuts of genealogical trees, each with a small figure of the progenitor, and leaves or labels on which are printed the names of his descendants. The less crowded trees, such as that of the descendants of Saturn (on 60ᵇ) are unusally graceful.

Initials: (a) Black-grounded: (1) 47-50 mm., E, F, M, N, O, Q, S; (2) from 116ᵇ only, 22-23 mm., E, F, M, Q, S; (3) 18 mm., and (4) 16 mm., very numerous. (b) White, 48-49 mm.; D (centaur), G (masks).

322 × 215 mm. From the library of William Morris. Old limp vellum.

358

Benalius, 1494.

BERNARDUS. MODUS BENE VIVENDI. 1ª. ¶ Diui bernardi do-‖ctoris clariſſimi ꝛ Ab-‖batis Clareualēsis : ad ‖ sororem suā : Modus bene viuendi : in quo cō‖tinetur omniu3 virtutū ‖ sūma ad christianā re-‖ligionem necessaria. ‖ 104ª. Impressu3 Venetijs ꝑ ‖ Bernardinū de Be‖nalijs Pergomense3 . ‖ Mcccclxxxxiiij . Die ‖ xxx. mensis Maij. ‖

Octavo. a-n⁸. 104 leaves; 2 columns; 27 lines. Initial-directors. 115 × 77 mm. Types 12 and 13. Sig. b1 begins: dei : q̄ est maximu3 . . . Hain, 2896; Proctor, 4888.

1ª-104ª, text; 104ᵇ, blank.

138 × 97 mm. From the Bennett collection. Modern morocco.

359

Benalius, 1494.

AUGUSTINUS. EPISTOLAE. 1ª. Incipit epistole pulcherrime Diui Aurelii Augustini Hip-‖ponensis Episcopi ualde utiles: Et primo primam ad Petrum ‖ Diaconum : Questio : Vtrum mali in inferno peccabunt. 30ª. Impressum Venetiis per Bernardinum Benaliū. ‖ M . CCCCXCiiii. die . xxiii . zugnii . ‖

Quarto. a⁶; b-g⁴. 30 leaves; 29 lines. 160 × 113 mm. Type 11. Sig. b1 begins: decepisti nos : tuum defectum . . . Hain, *1970; Proctor, 4889.

1ª-29ᵇ, letters of Augustine; 29ᵇ-30ª, two letters of Bernard; 30ᵇ, blank.

187 × 146 mm. Rubricated. From the Bennett collection. Half holland, by Leighton.

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GIUSTINIANO, Lorenzo. DELLA VITA RELIGIOSA. 1b. Comẽzano Li capituli del libro della vi‖ta monastica. 3a. Doctrina z no puocho vtile a quelloro che nuouamẽte intrati so‖no nella religione del viuere religiosamente Composita per ‖ lo Clementissimo Monsignior Patriarcha Beato Lauren‖zo Iustiniano della cõgregatione di San zorgi de Aliga Gen‖tilhuomo fo de Venexia. 113b. Anno

Venice: Printer of Augustinus Moravus, 1494.

S. JOHN AND S. FRANCIS UPHOLDING THE NAME OF MARY.
(LAST PAGE.)

.M. CCCC . lxxxxiiij . Venuta ala luce q̄sta āgelica opa‖laquale a qualūq; docto e sctō potra esser chara e de grāde vtili-‖ta che tẽde andar ꝑ via de ꝑfectiõe ad acq̄star lamor de esso . sum‖mo bñ : z potra se ben chiamar la via chiara e lucida de ꝓtẽplatõe ‖ e vera ꝑfectõe Edita del Patriarcha Beato Laurẽtio Vene‖tiano de ka Iustinian : laquale impssione fo ꝓpiuta a .xx. de Octo‖brio del anno supra notato. Laus omnipotenti deo. 114b. Beato Laurentio Patriarcha dela vita Religiosa. [Woodcut.]

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Venice: Printer of Augustinus Moravus, 1494.

Quarto. a-n^{8}, o^{10}. 114 leaves; 35 lines of small type. 148 × 102 mm. Types 1 and 2. Sig. b1 begins: il quale il mondo rempie de richezze. Hain, 9477; Proctor, 5669.

360. DE BEATO LORENZO GIUSTINIANO AND HIS CROSS-BEARER. FROM A PICTURE BY GENTILE BELLINI. (LEAF 2, VERSO.)

1^{a}, woodcut of the name Jesus upheld by S. John Baptist and S. Peter; 1^{b}, 2^{a}, table; 2^{b}, woodcut of B. Lorenzo Giustiniano; 3^{a}-5^{a}, head title and prologue; 5^{a}-113^{b}, text; 114^{a}, blank; 114^{b}, title and woodcut of the name Maria, upheld by S. John and S. Francis.

"There is an interesting woodcut in the Doctrina della vita monastica of Beato Laurenzo Justiniano, 1494 (without the printer's name, but probably printed by the brothers De Gregoriis). It represents a saintly monk moving forward to the church, and raising his left [sic] hand in the act of bestowing a blessing, with an acolyte bearing a cross in front. The monk's figure is entirely borrowed from a picture, painted in 1466, by Gentile Bellini, for the church of S. Maria del Orto. The painting is executed in tempera upon canvas, and is a portrait of Saint Lorenzo Justiniano (the author of the Doctrina) surrounded by several other figures. Those accessory groups, as well as the halo with which the painter had crowned his monk, were omitted by the wood engraver; but he has completely retained the characteristics of the principal figure, even to the very physical type of his head."—Dr. Lippmann, "Italian Wood Engraving in the Fifteenth Century," where (p. 105) the cut has accidentally been reversed.

The cuts of the names of Jesus and Mary are plainly from the same hand as that seen in the woodcut to the Monte dell' Orazoni (No. 361). The unknown printer, whom Dr. Lippmann confused with the brothers De Gregoriis, printed at least three other books besides these two.

199 × 144 mm. From the library of William Mitchell, with his book-plate. Brown morocco, by L. Broga.

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361

MONTE DELL' ORAZIONE. 1[b]. QVeste sono le rubriche del libro che si chiama ‖ el monte de la oratione. 3[a]. AVe verū corpus domī natuȝ ‖ ex maria uirgine Consolamī ‖ populе meus : quia uēit lumē ‖ tuuȝ et gloria domini super te ‖ orta est. [etc.] 36[a], line 31. pouerta tu pone auaritia : doue pōe dilectione e

Venice: Printer of Augustinus Moravus, c. 1495.

(FRONTISPIECE.)

karita tu ‖ pōe insidie : doue pōe castita tu dissolutiōe doue pōe socho ‖ tu pone zardino : doue pone morte tu pone vita. ‖ [1 line space.] ‖ Registro . Aue . doue . sue . vt . nos . lui . liberta . vestimento . ‖ 36[b]. Woodcut.

Quarto. [a[8], b-h[4].] 36 leaves; 33 lines. 141 × 91 mm. Hain, 11576; Proctor, 5671.

1[a], frontispiece; 1[b]-2[a], index; 2[b], woodcut; 3[a]-36[a], text; 36[b], woodcut. 202 × 144 mm. Bound in red morocco by Riviere.

362

MUSAEUS. (i.) 1[a]. Ἄλδος ὁ Ῥωμαῖος τοῖς σπουδαίοις ‖ εὐπράττειν ‖ 2[a]. ΜΟΥΣΑΙΟΥ ΤΑ` ΚΑΤ' ΗΡΩ` ΚΑΙ` ‖ ΛΕΑΝΔΡΟΝ . ‖ 10[b]. ΕΓΡΑΦΗ ΕΝ ΕΝΕΤΙΑΙΣ ΔΑΠΑ'-‖ΝΗΙ ΚΑΙ ΔΕΞΙΟ'ΤΗΤΙ ΑΛ-‖ΔΟΥ ΤΟΥ ΦΙΛΕΛΛΗ-‖ΝΟΣ ΚΑΙ' Ρ'Ω-‖ΜΑΙ'-‖ΟΥ.‖ΘΕΩΙ ΔΟ'-‖ΞΑ.‖

Aldus, 1495.

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Venice: Aldus Manutius, 1495.

(ii) 1ª, title: Μουσαίου ποιημάτων τὰ καθήρω καὶ Λέανδρον ὃ δὴ καὶ εἰς ‖ τὴν ῥωμαίων διάλεκτον αὐτολεξεὶ μετω- ‖ χετεύθη. ‖ [space.] ‖ Musæi opusculum de Herone & ‖ Leandro, quod & in latinam ‖ linguam ad uer- ‖ bum trala- ‖ tum ‖ est ‖ 2ᵇ. MVSAEI DE HERONE ET ‖ LEANDRO. ‖ 12ª. FINIS. ‖

Quarto, α^{10} and b^{12}, interleaved with each other. 10 + 12 leaves; 20 lines. A page of Greek measures 144 × 102 mm.; a page of Latin, 136 × 100. Types 1 and 2. Sig. αiii begins: Ἄλλη Κύπρις ἄνασσα . . . Hain, *11653; Proctor, 5545.

(i) 1ª, letter of Aldus; 1ᵇ, two epigrams by Mousouros; 2ª-10ᵇ, text; (ii) 1ª, title; 1ᵇ, errata and epitaph; 2ª, translation of the epigrams by Mousouros; 2ᵇ-6ª, text; 6ᵇ, 7ª, an epigram by Antipatros in Greek and Latin, with two woodcuts; 7ᵇ-12ª, text continued; 12ᵇ, blank.

The history of this book is a curious one. The Greek part is one of Aldus's earliest productions dating from the spring or summer of 1495, soon after the "Lactantius," and contemporary with the "Galeomuomachia." At a later time (as is shown by the use of the smaller Greek type, first introduced in 1497, and of the text roman of 1496, here no longer new, with the white paragraph mark first used in the Lexicon of 1497, Aldus printed a Latin version with a note of errata. This he interleaved with the Greek text, disguising the awkwardness of the central opening by means of the two woodcuts and an epigram. Thus there is an interval of at least two years between the two parts of the book, which may be assigned approximately to May, 1495, and the latter half of 1497 respectively. At this later date Aldus had still no roman initials, and he had to begin his Latin text with an ornamental Δ for D (Δic!).

The two woodcuts beneath the epigrams on leaves 6ᵇ, 7ª, are very much of the nature of makeshifts, being both poor in design and badly cut. The first represents Leander swimming from Abydos to Sestos, and Hero watching him from a tower. On the second there is another representation of Leander swimming; but his dead body is also seen thrown up at the foot of the tower, from a small window in which Hero is with difficulty throwing herself down. The first cut is 100 mm. broad, the second 102; both are left open at the top.

Two open-work border-pieces, the earlier (α 11ª) 101, the later, much inferior (b 2ᵇ), 99 mm. Similar white initials, E, 36 mm., Δ, 34 mm. Here the later initial (Δ) is the better of the two.

201 × 135 mm. From the Lakelands and Bennett collections (ex-libris). Crimson morocco, by Bauzonnet-Trautz.

363

J. Tacuinus, 1495.

CLAUDIANUS, Claudius. 1ª, title: ¶ CLAVDIANI OPERA. ‖ 128ª. ¶ Opera Claudiāi diligēter emēdata ꝑ Thadæū Vgo ‖ letum Parmēsem . Impssit Venetiis Ioānes de Tridino ‖ alias Tacuinus. Anno. M. cccc. xcv. die. vi. Iunii. ‖

Quarto. a-q⁸. 128 leaves; 40 lines. 163 × 88 mm. Type 1. Leaf 9 begins: Audit iter. numeratꝙ dies spacioꝙ uiarum . . . Hain, 5372; Proctor, 5436.

1ª, title; 1ᵇ, editor's preface; 2ª-128ª, text, followed by epigram of Bernardinus Saxoguidanus Mutinensis, colophon, and register; 128ᵇ, printer's mark.

Woodcut initials, black ground, 23 mm., A, D, F, H, I, M, O, P, S, T; 16 mm., A, C, E, F, H, I, L, M, N, O, P, Q, R, S, T, V; these last are of Florentine style. Woodcut printer's device.

Joannes de Monteferrato, like Gulielmus de Monteferrato (see No. 338), came from Piancereto near Trino, and the two men were probably related. Why one called himself Tacuinus and the other "Anima Mea" has apparently still to be explained. Tacuinus began printing in 1492, issued about sixty incunabula, and worked on for a considerable time in the sixteenth century. Though he began with a popular book, the Inamoramento de Paris e Vienna, he only issued one other work in Italian in the fifteenth century, his other publications being all Latin classics and scholastic works. His later books are well known for the frequent occurrence of a set of large initials with figures of boys at play.

196 × 138 mm. From the library of William Morris. Eighteenth-century calf.

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364

BEMBO, PIETRO. 1ª. PETRI BEMBI DE AETNA AD ‖ ANGELVM CHABRIELEM ‖ LIBER. ‖ 30ᵇ. IMPRESSVM VENETIIS IN ‖ AEDIBVS ALDI RO‖MANI MENSE FE‖BRVARIO AN‖NO .M. ‖ .VD. ‖ **Venice: Aldus Manutius, 1495-96.**

pellauere ; uel omnino turpiter deſeruiendum, in quo quidem tu (ſi me audi es) non committes ; ut reiecta continentia, atq; ipſo amore uirtutis ex illorum ſis grege, de quibus praeclare Oratius,

Nos numerus ſumus, et fruges conſumere nati,
Sponſi Penelopes, nebulones, Antinoíq;
In cute curanda plus aequo operata iuuentus ;
Quis pulchrum fuit in medios dormire dies, et
Ad ſtrepitum citharae ceſſantum ducere curam.

Sed quoniam iam adueſperaſcit, procedamus in atrium : nugae autem paſtorales iſtae tuae ſub umbris ſunt potius, et inter arbores ; q̃ intra penates recenſendae. Quae cum dixiſſet, et iam in atrium peruenıſſemus,

(LEAF 30, RECTO.)

Quarto. A-C⁸, D⁶. 30 leaves; 22 lines. 126 × 77 mm. Type 2. Sig. B1 begins: hominum negligentia deperierint . . . Hain, *2765; Proctor, 5550.

185 × 138 mm. A manuscript note at the end seems to be in the handwriting of Michael Wodhull. From the Bennett collection. Brown morocco.

365

BENEDICTUS, ALEXANDER. 1ª, title: DIARIA DE BELLO CAROLINO ‖ 4ᵇ. ALEXANDRI BENEDICTI PHYSICI ‖ DIARIORVM DE TARRENSI ‖ PVGNA LIBER PRIMVS. ‖ 68ª. Impetratum est ab Illustriss. S. Veneto ne lice‖at cuiq̃ has ephemeridas imprimere nec lati-‖no sermõe nec uulgario &c. ut ī priuilegio. ‖ **Aldus Manutius, c. 1496.**

Quarto. a-h⁸, i⁴. 68 leaves; 25 lines. 143 × 88 mm. Type 2. Leaf 9 begins: tempore adeo secūda adeo prospera . . . Hain, *805; Proctor, 5552.

1ª, title; 1ᵇ, elegiacs by Quintus Haemilianus Cimbriacus "in Gallos"; 2ª, hendecasyllables by the same to the author; 2ᵇ-3ᵇ, author's dedication to the Doge, Barbadicus, dated

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366. REGIOMONTANUS. EPITOME ALMAGESTI. VENICE: HERTZOG, 1496. (FRONTISPIECE.)

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21 March, 1496; 4ª, argument to book i; 4ᵇ-36ᵇ, text of book i; 36ᵇ-37ª, argument to book ii; 37ᵇ: SECVNDVS LIBER DE OB-‖SIDIONE VRBIS NO‖VARIAE. ‖ End, 67ª; 67ᵇ-68ª, author's letter to Sebastianus Baduarius and Hieronimus Bernardus, dated 27th August, 1496; 68ᵇ, blank.

The privilege for this book, mentioned on 68ª, was granted to Aldus, 26th June, 1496 (Fulin).

216 × 155 mm. From the Bennett collection. Red morocco, by Hardy-Mennil.

Venice: Aldus Manutius, c. 1496.

366

IOANNES REGIOMONTANUS. EPITOME ALMAGESTI. [1ᵇ. Ioannes Baptista Abiosus Neapolis regni ex Balneolo ‖ Mathematicarū ꝑfessor : Artiū ꝛ medicine doctor ‖ Verarum scientiarum Speculatoribus ‖ Plurimam Salutem Dicit. ‖] 3ª, title (woodcut): Epytoma Ioānis ‖ De mōte regio In ‖ almagestū ptolo‖·⁚ mei ⁚·‖ 109ᵇ. Explicit Magne Compositionis Astronomicon Epitoma ‖ Iohannis de Regio monte. Impensis non minimis: cu‖raq; ꝛ emendatione non mediocri virorum prestan‖tiū Casparis Grossch: ꝛ Stephani Roemer. ‖ Opera quoq; ꝛ arte impressionis mirifi-‖ca viri solertis Iohannis hāman de ‖ Landoia: dictus hertzog: feli-‖cibus astris expletum. ‖ Anno a prima rerum etherearū circuitione. 8480. Sole ‖ in parte sextadecima virginis gradiente. In hemi-‖ spherio Veneto: Anno salutis. 1496. currente: ‖ Pridie Caleñ. Septembris Venetijs: ‖ Maximiliano Romanorum rege ‖ primo Faustissime imperante. ‖

Folio. (aa²) a¹⁰, b-n in eights and sixes alternately, o⁶, p⁸. 110 leaves; 49 lines. Headlines and marginalia (diagrams). 213 × 121 mm. Types 2, 4, 5, 8, and Greek letters. Leaf 13 begins: nularum penetrante: quam minimā . . . Hain, *13806; Proctor, 5197.

Hertzog, 1496.

[1ª, blank; 1ᵇ-2ᵇ, letter of Abiosus, dated 1496, Aug. 15.]; 3ª, title; 3ᵇ, blank; 4ª, dedication of Regiomontanus to Bessarion; end, 5ª, followed by an epigram of Jo. Lu[cilius Santritter]; 5ᵇ, cut; 6ª-109ᵇ, text, followed by colophon and printer's mark (Kristeller, 231); 110, blank (wanting).

A privilege of ten years was granted to Stephan Römer for this book, on which "spese molto tempo industria e spexa maxima in retrouar corezer e far le sue figure de una opera in astronomia . . . la qual opera mai piu e stata stampata per esser rara et etiam de paucissimi doctori vista." The date of the privilege is 1496, Feb. 10. (Fulin, "Documenti per servire alla storia della Tipografia veneziana," 1882, p. 39.)

One woodcut (on 5ᵇ), measuring 211 × 121 mm., within black ground border, 260 × 169 mm. In the centre of the cut is a large planisphere, crossed by the signs of the zodiac. This stands on a table to the left of which sits Ptolemy, and to the right "Joannes de Monteregio"; this last may perhaps be an authentic portrait as Regiomontanus, *i.e.*, the printer-mathematician Johann Müller of Königsberg (cf. Nos. 167, 172, and 314), had only been dead twenty years. The upper part of the cut shows a sun, moon and stars. The border, in addition to leaf patterns and strap work, bears the names Ptolemeus and Joannes de Monter[egio], in the base, and the motto "Altior incubuit ‖ animus ‖ sub imagine mundi" round the other sides. As usual Ptolemy is wrongly represented with a crown, from confusion with the kings of the same name.

Initials. Set 1, 58-60 mm., A, D, I, L, S, Q, R, V; set 2, 25 mm., very numerous, and of many letters several varieties. Both sets are black-grounded. Odd letters, C, 31 mm., in the style of the two sets; D, 44 mm., also black-grounded, but the style differs; C, white ground, 45 mm.

The border may perhaps be by the same hand as that to the Herodotus published by the brothers De Gregoriis in 1494 and used again in their edition of S. Jerome's letters three years later. The shading used in the woodcut is notable as an early instance of the heavier Venetian style, which is sometimes said to have only begun in the sixteenth century.

307 × 212 mm. Besides the blank leaf at end, this copy, like most others, wants the first two leaves. From the Bennett collection. Black morocco, by Hagué.

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367

Venice: Aldus Manutius, 1497.

HORAE. 1ª, title: [red] Ὧραι τῆσ ἀειπαρθένου Μαρίας κα‖τ᾽ ἔθος τῆς ῥωμαικῆσ αὐλῆσ. ‖ Ἑπτὰ ψαλμοὶ τῆς μετανοίας. ‖ Horæ beatiss. uirginis secū‖dum consuetudinem ro ‖ manæ curiæ. ‖ Septem psalmi pœnitentia‖les cū lætaniis & orationi-‖bus. ‖ 112ª [red]. ΤΕΛΟΣ. ‖ Ενετίῃσιν ἐτυπωθη παρ᾽ ἄλδω. οὐκ ‖ ἄνευ μέντοι προνομίου . χιλιοστῶ ‖ τετρακοσιοστῶ ἐννενηκοστῶ ἑβδόμῳ ‖ ἀπὸ τῆσ θεογονίας ἔτει . μηνὸς πο‖σειδεῶνοσ πέμπτῃ ἱσταμένου . ἐπὶ ‖ ἄρχοντος Αυγουστίνου Βαρβαδίκου τὴν βασιλίδα τῶν πόλεων ταύτην ‖ εὐτυχῶσ ἡνιοχοῦντοσ. ‖

Ἀκολουθία εὐχῶν ὥραι τῆ ἀει παρθένου Μαρίας κατὰ τὸ ῥω μαϊκῆσ αὐλῆς.

Εἰς τὸν ὀρθρον. Στίχος.

Ὑπὲρ τὰ χείλη μου ἀνοί ξῃς. Ἀπόκρισις. Καὶ τὸ στόμα μου ἀναγγελεῖ τὴν αἴνεσίν σου. Στίχος. Ὁ θεὸς εἰσ τὴν βοή θειάν μου πρόσχες. Ἀπό. Κύρι εἰσ τὸ βοηθῆσαί μοι σπεῦσον. Δόξα πατρὶ καὶ υἱῷ καὶ ἁγίῳ πνεύμα-

α ii

GREEK HORAE. VENICE: ALDUS, 1497.

Sixteens. α-ξ⁸. 112 leaves; 13 lines. Catchwords to each leaf. 74 × 50 mm. Types 2 and 7. Leaf 9 begins: βασιλεὺς τῆς δόξης . . . Hain, 8830; Proctor, 5560.

1ª, title; 1ᵇ, a woodcut; 2ª-75ª, Horae B. V. M.; 75ᵇ, blank; 76ª-112ª, Penitential Psalms, litany, and prayers; 112ᵇ, blank.

Woodcut of the Annunciation (1ᵇ), Venetian style, apparently curtailed on the left side. 73 × 55 mm. Four headpieces, 45-46 mm. Initials of interlaced style, 15 mm., E, K, M, O; an E in another style, also 15 mm. There are two sets of plain two-line initials; one has hollow letters.

Copies of this book are occasionally found which have prefixed a "Breuissima introductio ad literas graecas," of sixteen leaves, with the cut of the Annunciation found in the Hours on the back of the title-page.

111 × 80 mm. Dark green morocco, with red morocco doublure, gilt edges, by Trautz-Bauzonnet.

368

Franciscus Lucensis & Antonius Francisci de Alopa, 1499.

MACARIUS MUTIUS. 1ª, title: MACARIVS MVTIVS ‖ EQVES CAMERS ‖ DE TRIVM-‖PHO CHRI‖STI. 23ᵇ. Impressit Venetiis presbyter Franciscus Lu-‖censis Cantor ecclesiæ . S. Marci . Et Anto-‖nius Francisci Venetus litteraꝝ artifex ‖ Regnāte Serenissimo Principe: & ‖ .D.D. Augustino Barbadico ‖ dei grā. Inclito duce Vene‖tiaꝝ . Anno salutis dñi ‖ .M.cccc.xcix. die ‖ xxix. mensis ‖ martii fe-‖liciter. ‖

Quarto. a-c⁸. 24 leaves; 24 lines. Initial-directors; marginalia. 128 × 83 mm. Type 1. Leaf 9 begins: MACARIVS MVTIVS . . . Hain, 11655; Proctor, 5642.

1ª, title; 1ᵇ, blank; 2ª-2ᵇ, first address to the reader; 3ª-8ᵇ, second address; 9ª-16ª, third address; 16ᵇ, blank; 17ª-23ᵇ, text of the poem; 24ª, final address to the reader; 24ᵇ, blank.

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The first of the only two books printed by this firm, the second partner in which, also known as Antonius Francisci, had printed a few books at Florence from 1487 onwards.

194 × 139 mm. Illuminated half-border and initial on 2^a, initial on 3^a, the other initials in red or blue. The arms of the first owner (azure a bend or, charged with three estoiles of the field) are painted on 2^a. From the Bennett collection. Italian sixteenth-century morocco with elaborate tooling.

Venice: Franciscus Lucensis and Ant. de Alopa, 1499.

369

ABSTEMIUS, LAURENTIUS. 1^a, title: Eabule per latinissimum uirum Laurentium ‖ Abstemium nuper composite. ‖ Fabulæ ex græco in latinum per Laurentium ‖ Vallam uirum clarissimum uersæ. ‖

J. Tacuinus, 1499.

O utinam sese posset spectare latinum
Nobis qui grecae tradidit ille prior
Diceret is credas hinc graeca thalia ualete
Cultius haec quoniam musa latinat canit.

28^b. Impressum Venetiis per Ioannem de Cereto de Tri‖dino: Anno domini . M.CCC.XCIX. die .i. Iunii. ‖ * ‖ [Device.]

Quarto. a^8, b-f^4. 28 leaves; 30 lines. 160 × 99 mm. Type 7. Sig. b1 begins: bi cordi nō sūt . Cui uidua abi hinc . . . Hain, *27; Proctor, 5459.

1^a, title; 1^b, Domicius palladius soranus pollioni uadio. ‖ Sacerdoti uenerando. S. P. D. ‖ 2^a-21^b, Abstemius; 22^a-28^b, Aesop. The misprints Eabule, latinat and CCC are in the original.

Woodcut initials of five sizes. Printer's device, 67 × 54 mm.

Bound with the Vergerius, Io. Bapt. de Sessa, 1491 (No. 349).

370

SACRO BOSCO, JOANNES DE. 1^a, title: Sphera Mundi cū ‖ tribus Commentis ‖ nuper editis v3. ‖ [line 4 blank.] ‖ Cicchi Esculani ‖ Francisci Capuani ‖ de Manfredonia ‖ Iacobi Fabri Stapulensis ‖ 86^a. ¶ Impressum Venetiis per Simonem Papiensem dictum Biuilaquam ‖ & summa diligentia correctum : ut legentibus patebit. Anno Cristi Side‖rum conditoris . MCDXCIX . Decimo Calendas Nouembres. ‖ [Device.] 87^a. ¶ THEORICAE nouæ planetarum Georgii Purbachii astronomi celebratissimi. At [sic] in eas ‖ Eximii Artium & Medicinæ doctoris Domini Francisci Capuani de Manfredonia in stu-‖dio Patauino Astronomiam publice legentis sublimis expositio & luculētissimū scriptum. ‖ 150^b, title: Theorice noue planeta‖rum cum commento. ‖

S. Bevilaqua, 1499.

Folio. a-c^6, d^8, e-z, &^{6}; 9^4. 150 leaves; leaf 93 to end in 2 columns; 43 or 58 (59, 60) lines. Headlines and initial-directors. A catchword on leaf 8 only. 240 × 155 or 238 × 157 mm. Types 18, 23, 24. Sig. b1 begins: q VOD aūt cœlū uoluať . . . Hain, *14125; Proctor, 5414.

1^a, title; 1^b-2^a, prologue to the comment of Cecco d'Ascoli; 2^b, woodcut of the sphere; 2^a-26^a, text and commentary; 26^b, blank; 27^a-27^b, prologue; 28^a-67^b, commentary of F. Capuanus, followed by a letter of Jac. Lefèvre d'Etaples; 68^a-68^b, table; 69^a-69^b, introductoria additio; 70^a-86^a, Lefèvre's commentary, followed by colophon and device (Kristeller, 193); 86^b, blank; 87^a-149^a, Theorica Planetarum, followed by an epigram of Vincentius Tuscus, and register; 149^b, 150^a, blank; 150^b, title.

With a woodcut of a hand upholding a planisphere, a little picture (on 11^a) to prove that the sea is round, and numerous diagrams.

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Venice: S. Bevilaqua, 1499.

Initials: (*a*) black-grounded: (i) Venetian style: 36 mm., Q, S, T; 19 mm., A, C, D, E, H, L, M, O, P, Q, V; (ii) Florentine style: 15 mm., D, S, T. (*b*) White ground, black letter, 16 mm., S.

Simon de Gabis, of Pavia, nicknamed Bevilaqua, printed a few books at Vicenza in the years 1487-1491, and about sixty at Venice from 1492 to the end of the century. After 1500 he became a wandering printer.

315 × 214 mm. From the library of William Morris. Inside the front board is pasted the following label, printed in type which formerly belonged to the Viennese printer, Joh. Winterburger:

EMptus est iste liber per nos Doctorem ‖ Ioannem Fabrum Episcopum Viennē-‖sem / et Coadiutorem Noue Ciuitatis / ‖ Gloriosissimi ꝛ clementissimi, Romano-‖rum / Hungarie / Bohemieque ꝛc̄. Regis / ac Archi‖ducis Austrie Ferdinandi pientissimi a Consi-‖lijs ꝛ a Confessionibus. Et quidem non ea pecu-‖nia / que ex prouentibus et censit: Episcopatus ‖ prouenit. Sed ea / quam ex honestissimis nostris ‖ laboribus aliunde accepimus. Proinde liberum ‖ est nobis donare et legare cui voluerimus. ‖ Donamus igitur eundē Collegio nostro ‖ apud sanctū Nicolaū / ordinamusq; vt ‖ ibi in perpetuū Studētibus vsui sit / ‖ iuxta statuta et prescripta nostra. ‖ Actum Vienne in Episcopali ‖ Curia / prima die Septem-‖bris. Anno salutis. ‖ M.D.xxxx. ‖

An inscription on 249ᵃ reads: Liber est ꝑmi Dn̄i Doct. Ioannis Fabri Ep̄i Vien̄: proprijs et nō epātis pecunijs emptus et post mortē ipsius in Bibliothecā collegij suj .S. Nicolai . . . collocandᵍ. Actū vien: XII Anno ā Chrō nato .M.D.XL. Ex singulari mandato et ex mandato et ex ore ipsius ꝑmi Dn̄i Ep̄i Iacob: Schwartz.

Old oak sides, half covered with new leather.

B. de Zanis, 1499.

VORAGINE, JACOBUS DE. LEGENDARIO DEI SANCTI. 1ᵃ, title: Legendario de sancti uulgar storiado. ‖ 240ᵃ. Finisse le legende de sancti Composte per el reuerendissimo padre frate Iacobo de Voragine del ordine de ‖ frati predicatori arciuescouo de Genoua. Traducte de latino in lingua uulgare per el uenerabile messer dom ‖ Nicolao de Manerbi ueneto del ordine de Camaldulēse Abbate del monasterio de sancto Mathia de Mura‖no stampate in Venetia per Bartholomeo di Zani da Portese Nel .M.cccclxxxxix adi. v. di Decembre. ‖

Folio. a-z, &, ꝯ, ꝶ, A-Dᵍ. 240 leaves, all numbered; 2 columns; 62 lines. Headlines. 245 × 167 mm. Types 2 and 3. Leaf 9 begins: quale Ioāne era capitanio . . .

1ᵃ, title; 1ᵇ, four cuts in a border; 2ᵃ-239ᵃ, text, followed by the letter of Nicolo Malermi; 239ᵇ, column 1: INcomincia la Tauola đ ‖ tutto el libro. . . . end, 240ᵃ; then colophon and register; 240ᵇ, blank.

Four upright cuts grouped together within the architectural border, with sphinxes at foot of columns used in the Dante of 1493 (see No. 356); one upright cut (63 × 55 mm., leaf 132) of S. Roche; and about 220 oblong column-cuts made 240 by repetition. A few of these last are old blocks, measuring 50 × 74 mm., or a little less; the majority measure 58 × 74 mm., and most of these are in the coarser style found in the early sixteenth-century reprints, and based on designs in earlier books. Mixed with them, however, are others better cut, as those here reproduced of S. George and S. Francis. The cut of S. Roche is in an altogether different style, and is very good. It replaces a cut in the style of the rest of those in the book, representing S. Roche tending the patients in a hospital, which had been used in Codeca's edition of 1494. Of the other two woodcuts, that of S. Elizabeth of Hungary needs no explanation. The other represents S. Julia and her infant son S. Quirico. When S. Julia was dragged before the prefect she was carrying her child in her arms. On her refusing to sacrifice to the gods the prefect ordered her to be cruelly whipped. While the whipping was going on he had the bad taste to take the child on his knee and cover him with kisses. "Ma risguardando el fanciullo ali flagelli materna haueua in abominatione li basii del prefecto, et con uno isdegno riuoltato il capo con longie istrazaua il volto del tyranno, & ala matre mandaua le consonante

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(SIG. I_5 VERSO.)

(SIG. K_7 RECTO.)

(SIG. R_2 RECTO.)

(SIG. M_4 RECTO.)

(SIG. O_4 RECTO.)

371. JACOBUS DE VORAGINE: LEGENDARIO. VENICE: B. DE ZANIS, 1499.

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INCOMINCIA IL primo libro de le uite de ſancti padri cõpilato da ſancto hieronymo e prima di ſancto paulo primo heremita cõe laſſo il mõdo. C. I.

NEL Tempo di Decio e di Valeriãno imperatori perſecutori de fideli chriſtiãi: Nel q̃le tempo Cornelio a Roma: e Ciprião a carthagine furon martyrizati: ſuo grande percutiõe & occiſiõe di Chriſtiani in Thebayda & in egypto. e uedẽdo il tyranno che ſignoregiauan in quelle cõtrade li chriſtiani cõ grãde deſiderio riceuete il martyrio per lo nome di Chriſto iſtigato dal diauolo trouo noui & inuſitati tormẽti: p liquali tardi moriſſero: e molto con tedio ſe tormẽtaſſero uolendo per queſto modo prima occidere lanima chel corpo facẽdo gli negare Chriſto per lo cui amore uolẽtieri moriuano pur che toſto foſſero: occiſi. Ma cõme ſcriſſe il predicto Ciprião: ilquale dal predicto tyrãno receuete il martyrio. La crudelitade dil q̃le tyrãno e la grauezza de la perſecutiõe: acciò che meglio ſe cognoſca per li infraſcripti duoi memorabili exempli manifeſto uenẽdo a mano del predicto tyranno uno chriſtia-

372. VITE DEI SANCTI PADRI. VENICE: C. DE PENSIS, 1499. (FIRST PAGE OF TEXT.)

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voce chome se dicesse, & io christiano sono." Finally he bit the prefect on the shoulder, whereupon he was hurled headlong from the tribunal.

Initials in Venetian style, all black-grounded: 21 mm., E; 15 mm., very numerous; there seem to be two more or less complete sets, one containing figures, the other with plant-forms.

Bartholomaeus de Zanis, of Portese, printed upwards of fifty incunabula at Venice between 1486 and 1500. He is perhaps better known as having been summoned in 1489 to his native town to print the "Statuta communitatis rippariae Salodii et Brixiensis," the only early book printed at Portese.

313 × 214 mm. From the Bennett collection. Dark brown morocco, by Riviere.

Venice: B. de Zanis, 1499.

372

VITAS PATRUM. VITE DEI SANCTI PADRI. 1ª, title: Vita Di Sancti Padri ‖ Vulgare Histo-‖riata. ‖ 156ª. Alaude e gloria de lomnipotente Idio & de la gloriosissima uergine ‖ Maria. Qui finisse le uite de Sancti padri uulgare

Christ. de Pensis, 1499.

(SIG. A_6 VERSO.)

(SIG. E_4 VERSO.)

historiate e stam-‖pate ne lalma citta de Venetia per Christophoro di pensa ‖ M.CCCC.LXXXX YIIII. Adi. v. decembrio. ‖ FINIS. ‖

Folio. a, b^8, c, d^6; e-u^8. 156 leaves; 2 columns; 61 lines. Headlines and initial-directors. 245 × 163 mm. Types 9 and 10. Sig. b1 begins: e son experto uidiro : perho . . . Hain, 8627.

1ª, title; 1ᵇ, blank; 2ª-3ᵇ, prologue and life of S. Malchus; 4ª-118ᵇ, text (book ii, 34ᵇ; iii, 46ª; iv, 78ᵇ; v, 99ª), followed by a letter of Feo Belcari; 118ᵇ, column 2-152ᵇ, column 2, Prato Spirituale de sancti padri cōposto da Sancto Gioanni Euerato; 152ᵇ, column 2-156ª, table, followed by colophon and register; 156ᵇ, blank.

One large cut (111 × 122 mm.) within a very fine full-page border, and 164 column cuts (50 × 75 mm.) made 245 by repetition. Of the smaller cuts a few, *e.g.*, those to Books II, Ch. 5, 14, IV, Ch. 35, and V, Ch. 32, are marked with a b.; those to Books I, Ch. 43, 60, III, Ch. 70, with the capital J, and twenty-two of those to the Appendix to the Vita de Sancti Padri entitled "Il Prato Spirituale" with a minuscule i, viz., Ch. 1, 9, 21, 42, 46, 47, 77, 85, 119, 129, 140, 151, 156, 162, 177, 188, 190, 212, 216, 219, 228, 230; cf. also Books III, Ch. 120, 128; IV, Ch. 37, 38, 43, 46, 47, 52, 53; V, Ch. 5, 18, 24, 29. The general level of the little woodcuts is high, though none of those made specially for the Lives of the Saints are as good as the best of the first Biblical set, as shown in the Malermi Bible of 1490.

In the large woodcut within the decorative border here reproduced, S. Paul the Hermit is seen fleeing to the desert from the Egyptian Thebaid, during the Decian persecution, the virulence of which is exemplified by the stories of the martyr who suffered himself to be stung to death by mosquitoes, and his fellow who resisted the advances of the courtesan sent to tempt him, by biting off his tongue and spitting it in her face. Of the smaller cuts the first illustrates the well-known temptation of S. Anthony by the devil in the guise of a woman and of the punishment inflicted on the saint. In the second woodcut the Abbot Theone is shown giving water to the thirsty beasts of prey. In the third we have a hospital scene similar to

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Venice: Christ. de Pensis, 1499.

that of S. Elizabeth of Hungary in the Legendario (No. 371). It is here used in the story of a penitent who expiated her sins by serving for thirty years in a lazaretto. The fourth woodcut shows a hermit bestowing sight on five blind cubs of a lioness who had fetched him from his cell to her cave for the purpose, and subsequently showed her gratitude by presenting the hermit with a very beautiful skin of a wild beast (una pelle molto bella duna bestia saluatica). In the fifth woodcut a ship is becalmed and no efforts can get her off. It is revealed to a hermit that the cause is the sin of one of the passengers, a certain Maria, and on examination she confesses it is so. She enters alone into the ship and is immediately engulfed. After this the rest of the passengers resume their voyage and the ship sails so fast that it makes up for lost time. In the last cut the three Saracens have obstinately refused the

(SIG. G_1 VERSO.)

(SIG. G_3 VERSO.)

(SIG. R_2 VERSO.)

(SIG. S_7 RECTO.)

374. VITE DEI SANCTI PADRI. VENICE: CHRIST. DE PENSIS, 1499.

request of the hermit that they should release their captive. Thereupon he prays to heaven, and they are stricken with madness and forthwith stab each other.

Initials: (*a*) black-grounded: (i) Venetian styles: 45 mm., N; 34 mm., S; 24 mm., P; 16-17 mm., A (two), C, E, H (two), I, P (two), S, V. (ii) Florentine style, 15 mm., very numerous—as with those used by J. and G. de Gregoriis, the same letter is often used twice on one page, and it seems certain that these initials were cast in metal, like type; (*b*) white ground, white letter, 27 mm., E.

Christophorus de Pensis printed about fifty books between 1488 and 1500, and had a prosperous career in the next century. His incunabula are miscellaneous in character, including editions of the classics and school books, romances and books of devotion, and two works by Polydore Vergil.

313 × 214 mm. Much damp-stained throughout. From the Bennett collection. Dark brown morocco, by Riviere.

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POLIPHILO QVIVI NARRA, CHE GLI PARVE ANCORA DI DORMIRE, ET ALTRONDE IN SOMNO RITROVARSE IN VNA CONVALLE, LAQVALE NEL FINE ERA SERATA DE VNA MIRABILE CLAVSVRA CVM VNA PORTENTOSA PYRAMIDE, DE ADMIRATIONE DIGNA, ET VNO EXCELSO OBELISCO DE SOPRA. LAQVALE CVM DILIGENTIA ET PIACERE SVBTILMENTE LA CONSIDEROE.

LA SPAVENTEVOLE SILVA, ET CONSTIpato Nemore euaſo, & gli primi altri lochi per el dolce ſomno che ſe hauea per le feſſe & proſternate, mẽbre diffuſo relicti, me ritrouai di nouo in uno piu delectabile ſito aſſai piu che el præcedente. El quale non era de monti horridi, & crepidinoſe rupe intorniato, ne falcato di ſtrumoſi iugi. Ma compoſitamente de grate montagniole di non tropo altecia. Siluoſe di giouani quercioli, di roburi, fraxini & Carpini, & di frondoſi Eſculi, & Ilice, & di teneri Coryli, & di Alni, & di Tilie, & di Opio, & de infructuoſi Oleaſtri, diſpoſiti ſecondo laſpecto de gli arboriferi Colli. Et giu al piano erano grate ſiluule di altri ſiluatici

(LEAF 10, RECTO.)

COLONNA, FRANCESCO de. 1ª. HYPNEROTOMACHIA POLIPHILI, VBI HV‖MANA OMNIA NON NISI SOMNIVM‖ESSE DOCET. ATQVE OBITER ‖ PLVRIMA SCITV SANE ‖ QVAM DIGNA COM‖ 95 — **Venice: Aldus Manutius, 1499.**

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Venice: Aldus Manutius, 1499.

MEMORAT. ‖ ⁂ ‖ CAVTVM EST, NE QVIS IN DOMINIO ‖ ILL. S. V. IMPVNE HVNC LI ‖ BRVM QVEAT ‖ IMPPRIME ‖ RE. ‖ 234ª. Venetiis Mense decembri. MID. in ædibus Aldi Manutii, accuratissime.

375. COLONNA: HYPNEROTOMACHIA POLIPHILI. VENICE: ALDUS, 1499. (LEAF 68, RECTO.)

Folio. [⁎]⁴; a, y⁸-z¹⁰; A-E⁸, F⁴. 234 leaves; 39 (38-39) lines. 228 × 133 mm. Types 2 and 8. Sig. b1 begins: -piu oltra la magnitudine . . . Hain, *5501; Proctor, 5574.

1ª, title-page; 1ᵇ, Latin dedication by Lionardo Crasso to Guido Duke of Urbino; 2, Latin verses to Crasso by Io. Bapt. Scytha, followed by anonymous elegiacs; 3ª, Summary of the book in Italian; 3ᵇ, 4ª, Italian verses in praise of Crasso; 4ᵇ, Latin verses by Andreas Maro; 5ª, false title: POLIPHILI HYPNEROTOMACHIA, VBI ‖ HVMANA OMNIA NON NISI SO-‖MNIVM ESSE OSTENDIT, AT‖QVE OBITER PLVRIMA SCITV SANEQVAM ‖ DIGNA COM-‖MEMO-‖RAT. ‖ ⁂ ‖ 5ᵇ, letter of Poliphilus to Polia; 6ª-190ª, text of Book I; 190ᵇ, blank; 191ª-233ª, text of Book II ending with author's colophon: Taruisii cum decorissimis Poliæ amore lorulis distin-

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CROWN ABOVE THE THRONE OF VENUS.
(LEAF 51, VERSO.)

TRIPOD STANDING IN FRONT OF VENUS.
(LEAF 52, RECTO.)

POLIPHILO BEFORE THE THRONE OF VENUS. (LEAF 50, VERSO.)

373. COLONNA: HYPNEROTOMACHIA POLIPHILI. VENICE: ALDUS, 1499.

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Venice: Aldus Manutius, 1499.

eretur misellus ‖ Poliphilus. ‖ .M.CCCC.LXVII. Kalendis Maii.; 233b, Ep[i]taphium Poliæ, Epitaph. ubi Pol. loquitur; 234a, errata and colophon; 234b, blank.

One hundred and sixty-eight woodcuts of various sizes. The third of them is signed .b., the fifteenth, b (without any points). 15 initials, of which six, of rather over an inch square, have shaded backgrounds, six others of the same size are floral, while the remaining three are a strapwork P (45 × 47 mm.), a floral L (43 × 47 mm.) and an E with interlaced branches (34 × 35 mm.).

Printed for Lionardo Crasso, a jurisconsult of Verona, and quite unlike any of the other productions of Aldus, the "Hypnerotomachia Poliphili" is the most famous of Venetian illustrated books, though its beauty and the recondite nature of its story have caused so many copies of it to be preserved that it is also one of the commonest. The initial letters of the successive chapters form the sentence POLIAM FRATER FRANCISCVS COLVMNA PERAMAVIT (cf. the "Margarete of virtu have merci on thin(e) Usk" of the "Testament of Love") thus revealing the author as Francesco Colonna, a Dominican, who had taught rhetoric at Treviso and Padua, and in 1499 was living in the convent of SS. Giovanni e Paolo in Venice. The Polia, whom he so greatly loved, has been identified with Lucretia Lelio, a daughter of a jurisconsult at Treviso, who entered a convent after being attacked by the plague which visited Treviso from 1464 to 1466. The author's colophon assigns the completion of the book to May-day 1467 at Treviso.

The story of the "Hypnerotomachia" (or "Strife of Love in a Dream" as its English translator called it) is greatly influenced by the Renaissance interest in antique architecture and art which is responsible for so many of its illustrations. In his dream the lover is brought to the palace of Queen Eleuterylida and witnesses the triumphs or festivals of Europa, Leda, Danae, Bacchus, Vertumnus and Pomona. When Polifilo meets Polia they visit the temple of Venus, and, after an attack of the plague, Polia takes refuge in that of Diana, from which the visits of Polifilo cause her to be driven, though at last, so the dreamer imagined, Venus contrived to make the lovers happy. The illustrations are full of Renaissance feeling, and the largeness of pictorial effect which many of them show excuses the attempts to connect them with Bellini and various other great artists. It is now however generally recognized that the signatures .b. and b on two of the woodcuts refer only to the workshop in which they were cut, not to the author of the designs.

315 × 208 mm. The leaves of the second book appear to have been supplied from a narrower copy, and are mounted on guards. The Brayton Ives copy, stated to have been bought from Morgand. Bound in eighteenth-century blue morocco (probably English), with gilt roll round the sides and gilt back.

374, 375

J. and G. de Gregoriis, 1500.

KETHAM, IOANNES DE. 1a, 1b, woodcuts. 2a. Fasciculus medicine. ‖ [Diagrams.] 2b, column 1. ¶ Incipit fasciculus medicine compositus ꝑ excel-‖ lentissimuꝫ artium ac medicine doctorem : dominuꝫ ‖ Ioannem de Ketham Alamanum : tractans de ano‖thomia ꝛ diuersis infirmitatibus: ꝛ corporis huma‖ni: cui annectuntur multi alij tractatus per diuersos ‖ excellentissimos doctores compositi. Necnon ano-‖thomia Mundini. ‖ 34b, column 2. ¶ Explicit fasciculus medicine in quo ꝑtinenť: vꝫ. ‖ Primo iudicia vrinarum cum suis accidentijs. ‖ Secundo tractatus de flobotomia. ‖ Tertio de cyrogia. ‖ Quarto de matrice mulierū ꝛ impregnatione. ‖ Quinto concilia vtilissima contra epidimiam. ‖ Sexto de anothomia mūdini toti⁹ corꝑis humāi. ‖ Septimo de egritudinibus puerorum. ‖ ¶ Impressum Venetijs per Ioannem ꝛ Gregoriū ‖ de Gregorijs fratres. Anno domini. M.ccccc. die ‖ xxviij. Martij. ‖

Folio. a-e⁶, f⁴. 34 leaves; 2 columns; 64 lines. 237 × 148 mm. Types 24, 26, 34, 35. Sig. b1 verso begins: ¶ Quando mulier dolet . . . Hain, *9776; Proctor, 4562.

1a, title-cut; 1b, cut; 2a, a diagram; 2b-3a, tract on urines; 3b, cut; 4a, explanation of the cut on 3b; 4b-6a, on the veins; 6b, 7a, cuts; 7b-11a, the diseases of women, etc.; 11b, cut; 12a-14a, various prescriptions; 14b, cut; 15a-16b, list of diseases; 17a, cut; 17b-21a, Petrus de Tussignano,

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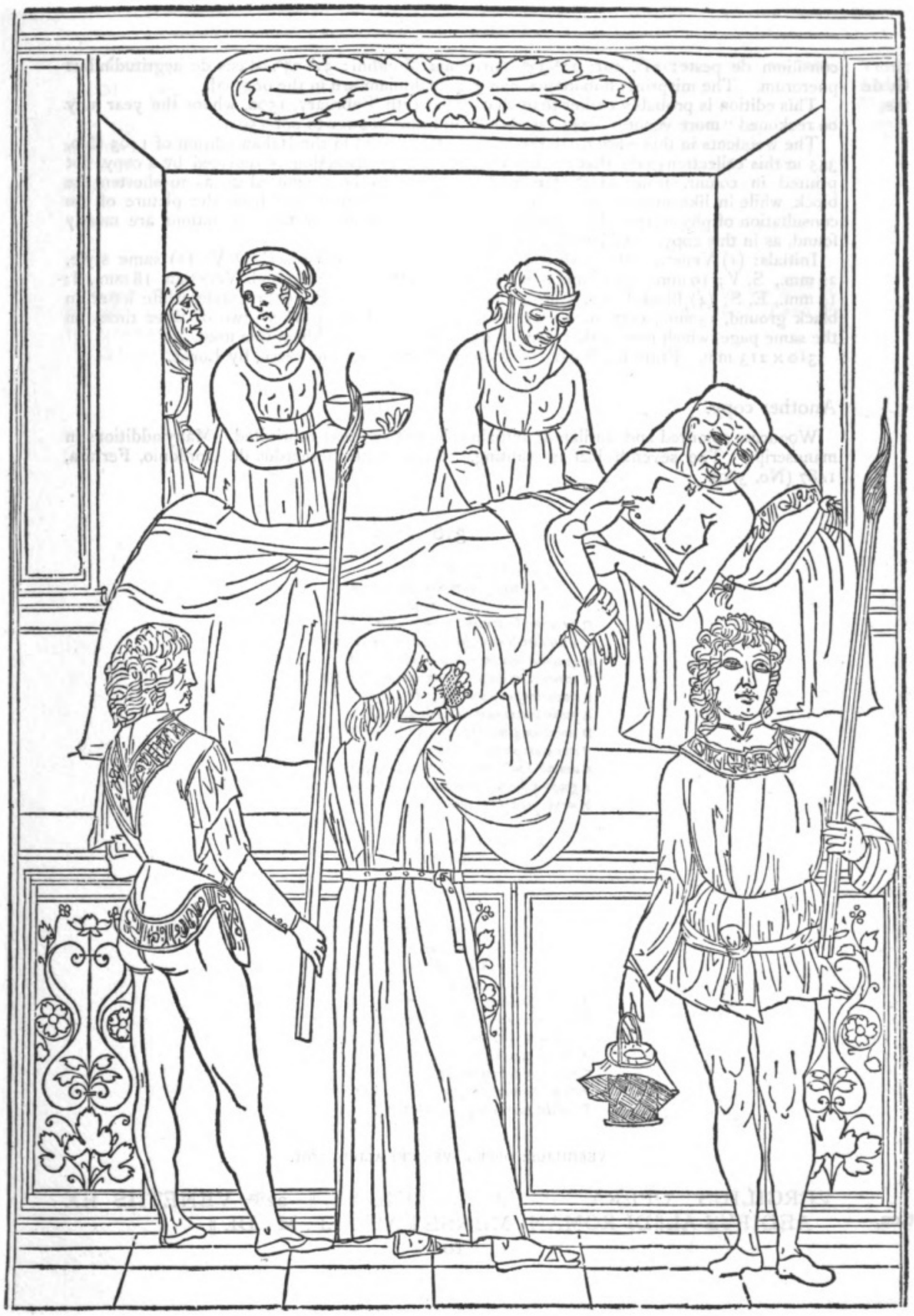

374. KETHAM: FASCICULUS MEDICINE. VENICE: J. AND G. DE GREGORIIS, 1500.
THE PHYSICIAN'S VISIT.

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Venice: J. and G. de Gregoriis, 1500.

consilium de peste; 21^b, cut; 22^a-33^a, Anatomia Mundini; 33^b-34^b, Rasis de aegritudinibus puerorum. The misprints flobotomia, cyrogia, epidimiam are in the original.

This edition is probably earlier than that dated 17th February, 1500, where the year may be reckoned "more veneto" from 1st March, and thus answer to our 1501.

The woodcuts in this edition are the same as those used in the Italian edition of 1493 (No. 355 in this collection) save that the coloured cut of the dissection is replaced by a copy, not printed in colour, from which the wicker-basket has been omitted so as to shorten the block, while in like manner the figure of the cat has been cut off from the picture of the consultation of physicians. Even when thus shortened, however, the illustrations are mostly found, as in this copy, considerably cropped.

Initials: (1) Venetian style, white letter, black ground, 46 mm., C, Q, V; (2) same style, 22 mm., S, V; 19 mm., Q; 16 mm., S; (3) White letter, white ground, Venetian, 18 mm., I; 15 mm., E, S; (4) Black letter, white ground, 15 mm., Q; (5) Florentine style, white letter on black ground, 15 mm., very numerous. The same initial often occurs two or three times on the same page, which proves that some method of reproducing them was used.

310 × 213 mm. From the library of William Morris. Red morocco, by Lortic.

Another copy.

Woodcuts coloured and mutilated; initials coloured and text rubricated. Many additions in manuscript. The seventh leaf is wanting. Bound with Bernardus de Gordonio, Ferrara, 1487 (No. 380).

LIB. .VI.

P.O.N. *in sextum Aeneidos librum, argumentum.*

Quæruntur sexto manes, et tartara Ditis.
Cumas deinde uenit. fert hinc responsa Sibyllæ.
Misenum sepelit, mons seruat nomen humati.
Ramum etiam diuum placato numine portat,
Et uates longæua una descendit Auernum.
Agnoscit Palinurum, et ibi solatur Elisam,
Deiphobùmq; uidet lacerum crudeliter ora.
Vmbrarum pœnas discit, narrante Sibylla.
Conuenit Anchisen penitus in ualle uirentì,
Agnoscitq; suam prolem, monstrante parente.
Hæc ubi peræpit, graditur, socios q; reuisit.

P.V.M. AENEIDOS LIBER SEXTVS.

Ie fatur lachrymans, classíq; immittit habenas,
Et tandem Euboicis Cumarum allabitur oris.
Obuertunt pelago proras, tum dẽte tenaci
Anchora fundabat naues, et littora curuæ
Prætexunt puppes, iuuenum manus emicat ardens
Littus in Hesperium, quærit pars semina flammæ
Abstrusa in uenis silicis, pars densa ferarum
Tecta rapit syluas, inuentaq; flumina monstrat.
At pius Aeneas arces, quibus altus Apollo
Præsidet, horrendæq; procul secreta Sibyllæ,

I iii

VERGILIUS: OPERA. VENICE: ALDUS, 1501.

Aldus Manutius, 1501.

VERGILIUS. OPERA. 1^a, title: VERGILIVS. ‖ 228^a. VENETIIS EX AEDIBVS AL‖DI ROMANI MENSE ‖ APRILI . M . DI. ‖

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Octavo. a-g^{8}; A-X^{8}, Y^{4}. 228 leaves; 30 lines. Headlines. 120 × 65 mm. Italic type. Leaf 9 begins: Ipsa sonant arbusta, deus . . .

Venice: Aldus Manutius, 1501.

1^{a}, title; 1^{b}, preface of Aldus, and verses; 2^{a}-16^{b}, Bucolica; 17^{a}-54^{a}, Georgica; 54^{b}-56^{b}, arguments to the Aeneid; 57^{a}-226^{a}, Aeneid; 226^{b}-227^{b}, errata; 228^{a}, colophon; 228^{b}, blank.

The first book printed in italic type, containing the verses in honour of it, in which due acknowledgment is made to the engraver, whom Panizzi identified with the painter Francia.

Qui graiis dedit Aldus, en latinis
Dat nunc grammata scalpta dædaleis
Francisci manibus Bononiensis.

In spite of this honest recognition of the type-cutter, Aldus was most unjustly accused in the preface to the Opere Volgari of Petrarch, printed by Hieronymo Soncino, at Fano, in 1503, of having taken to himself the credit for designing the type.

153 × 94 mm. From the Syston Park collection (two ex-libris). Scarlet calf.

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COMINCIA LASECONDA Parte dela conmedia di dante alleghieri difirenze nellaqual parte ſipurgano licõmeſſi peccati et uitii dequali luomo e comfeſſo et pẽtuto conanimo diſatiſfatione. Et contine·xxxiii· canti. Qui nel primo canto ſono quelli che ſperão diuenire quãdo cheſia alebeati gẽti:·

PERCORRER meglior acque alzai le uele
O MAI la nauicella del mio in gnegno
CHE Laſcia dietro aſſe mar ſi crudele
Et cãterõ diquel ſecõdo regno
doue luhumano ſpirto ſipurga
et diſalire alciel diuenta degno
Ma qui lamorta poeſi riſurga
oſãte muſe poi che uoſtro ſono
et qui caliope alquanto ſurga
Sequitandol mio canto conquel ſono
dicui lepiche miſere ſentiro
locolpo tal che diſperar perdono
Dolce color doriental zaffiro
che ſacchogleua nel ſereno aſpetto
dalmezo puro inſino alprimo giro
Algliocchi miei ricomincio diletto
toſto chio uſci fuor delaura morta
che mauea contriſtato liocchi elpetto

378. DANTE: DIVINA COMMEDIA. FOLIGNO: NEUMEISTER, 1472.
(FIRST PAGE OF PURGATORIO.)

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LEONARDUS ARETINUS. 2ª. LEONARDI ARETINI DE BELLO ‖ ITALICO ADVERSVS GOTHOS ‖ 73ª. Hunc libellum Emilianus de Orsinis Fulginas ‖ & Iohannes Numeister theutunicus : eiusq, sotii ‖ feliciter impresserunt Fulginei in domo eiusdē ‖ Emiliani anno domini Millesimoquadringēte-‖simoseptuagesimo feliciter. ‖

Foligno: Neumeister and Emil. de Orsinis, 1470.

Folio and quarto (two half-sheets only in this copy are quarto). [a¹², b-f¹⁰, g¹².] 74 leaves; 29 lines. 178 × 120 mm. Type 1. Leaf 13 begins: est etiam non ꝑcul ab urbe Perusia . . . Hain, 1558; Proctor, 5721.

Leaf 1, blank; 2ª-73ª, text (book ii, 23ᵇ; iii, 39ᵇ; iv, 58ª); 73ᵇ, 74, blank.

As already stated in the note to Jenson's edition of 1471 (No. 291) this treatise is really by Procopius of Caesarea, a writer of the sixth century. It was annexed bodily by Leonardus Aretinus. The different copies of this edition vary in the colophon, some reading: Hunc libellum Emilianus de Vrsinis Eulginas ‖ & . . . Others are said to read: Orsinis Eulginas (Hain), or Orsinis Fulgines (Pellechet).

The history of the Foligno press has been written by M. Claudin (Origines de l'imprimerie à Albi, 1880, p. 45, ff.). The three books known to have been issued from it are this of Aretinus in 1470, an undated edition of Cicero's Epistolae ad Familiares, and the Dante of 1472. After the appearance of the Dante the press ceased, Orsini having been summoned to Rome by Sixtus IV to become director of the papal mint. Neumeister vanishes not to reappear till he is found in 1479 at Mainz where he is believed to have printed his edition of the Meditationes of Cardinal Turrecremata, of which there are two copies in this collection (Nos. 28 and 29). Meanwhile Johann Vydenast and other of his fellow-workmen (the "sotii" of the colophon) worked the first press at Perugia in 1477 (Claudin, *op. cit.*). Mlle. Pellechet believed that Neumeister himself in 1477 was at Toulouse.

282 × 200 mm. From the collection of Gomez de la Cortina (sold in 1872). Red morocco, by Belz-Niedrée.

378

DANTE ALIGHIERI. 2ª. COMINCIA LA COMEDIA DI ‖ dante alleghieri di firenze nella ꝙle tracta ‖ delle pene et punicioni de uicii et demeriti ‖ et premii delle uirtu : Capitolo primo della ‖ prima parte de questo libro loꝙle sechiama ‖ inferno : nel quale lautore fa prohemio ad ‖ tucto eltractato del libro : . 251ª:

Neumeister, 1472.

Nel mille quatro cento septe et due
nel quarto mese adi cinque et sei
questa opera gentile impressa fue
Io maestro Iohanni Numeister opera dei
alla decta impressione et meco fue
Elfulginato Euangelista mei : .

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Foligno: Neumeister, 1472.

Folio. [a, b^{10}, c^{12}, d-f^{10}, g^{12}, h^{10}; i-m^{10}, n^{12}, o^{10}, p^{12}, q^{10}; r^{10}, s^{12}, t, u^{10}, x^{12}, y, z^{10}, aa^{10}.] 252 leaves; 30 lines. 196 × 103 mm. Type 1. Leaf 11 begins: Cosi uidio adunar labella scola ‖ Hain, 5938; Proctor, 5723.

Leaf 1, blank (wanting); 2^a-83^b, Inferno; 84, blank; 85^a-167^b, Purgatorio; 168, blank; 169^a-251^a, Paradiso; 251^b, 252, blank (252 wanting).

This is usually considered the *editio princeps* of the Divina Commedia, though two other editions appeared in 1472. Of these the Iesi edition, being dated 18th July, is out of court; but that of Mantua has no month given.

This is the last of the three Foligno books.

288 × 201 mm. Initials in blue and red to each Cantica, in blue to each canto. Dark blue morocco, doublure of yellow morocco, by Bozerian le jeune.

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379-385

GRASSUS, Benevenutus. 1ª. BENEVENVTI GRASSI HIE‖ROSOLIMITANI DOCTORIS ‖ CELEBERRIMI AC EXPERTISSIMI DE OCVLIS EORVMQVE ‖ EGRITVDINIBVS & CVRIS FE‖LICITER INCIPIT. ‖ 35ᵇ. SEVER. FERRAR. ‖ F F .IIII. ‖ **Ferrara: Severinus, c. 1475.**

BENEVENVTI GRASSI HIE
ROSOLIMITANI DOCTORIS
CELEBERRIMI AC EXPERTIS
SIMI DE OCVLIS EORVMQVE
EGRITVDINIBVS & CVRIS FE
LICITER INCIPIT.

Vditores audiant omnes circumstã
tias qui cupiunt audire nouam sci
a entiam: & habere famam ueritatis:
adiscere artem probatissimam ocu
lorum: a me Benevenuto composi
tam. secundum dicta antiquorũ phi
losophorum: & meam experientiam: per longum tem
pus exercitium quod habui eundo per mundi: & per
diuersas mundi partes: medicando tam in frigidis quam
in calidis regionibus diuino auxilio adiuuante: & semp
agente. de notoriis causis oculorum & conualescentiis
eorum: secundum accidentia cuiuslibet humoris cum
iuuatiuis expertis medicinis ītegre: & docebo omẽs cer
tissimas: & probatissimas: quas reducendo in scriptis et
semper in meam reuocando memoriam cõseruaui quo
usq; habui plenitudinem de omnibus egritudinibus
oculorũ: & de omnibus humoribus eorum: tam de cau
sis. accidentibus & supuenientibus: quam de curis ne
cessariis: & pluribus: coliriis: emplastris & superue

FIRST PAGE OF TEXT.

Quarto. [a¹⁰, b, c, d⁸ + 1 leaf.] 35 leaves; 25 lines. 128 × 84 mm. Initial-directors. Catchwords on the last leaf of each quire. Type 1. Leaf 11 begins: uocantur gutatici : & in aliquibus . . . Hain, 7869.

Severinus of Ferrara is known to have printed ten books in his native town. Five of these bear dates, one in 1475, three in 1476, and one in 1477. Of the four firms which had preceded him three were in the hands of Frenchmen. The introducer of printing into Ferrara was Andreas Bellfortis, or, as he more often calls himself, Andreas Gallus. His earliest dated book was a Martial finished on 2nd July, 1471. The second printer was Augustinus Carnerius, the son of a bookseller, Bernardus Carnerius. His seven books were issued in the years 1474-1476. The third firm, that of Pierre of Orange and Jean of Tournai, only printed two books; the fourth, owned by Jean Picard de Hamell, only one.

210 × 148 mm. Bound with Bagellardus, Padua, 1472. Misbound, leaf 10 following leaf 1, and 11 following 17.

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Ferrara: Andreas Bellfortis, 1487.

BERNARDUS DE GORDONIO. TRACTATUS URINARUM. 1ª, column 1. Incipit Tractatus vrinarum Excellē‖tissimi Medici Magistri Bernardi de ‖ Gordonio. ‖ 24ª, column 2. Explicit tractatus de vrinis . ꝛ de cau-‖tellis vrinarum. cū Tractatu de pulsibus. ‖ Excellentissimi medici dñi magistri Ber‖nardi de Gordonio. Impressus Ferarie ‖ per prouidū viꝝ magistrū Andreā gallum ‖ Anno domini .1487. die 4.Martij. ‖

Folio. a-d⁶. 24 leaves; 2 columns; 52 lines. Initial-directors. 216 × 139 mm. Types 4 and 5. Sig. b1 begins: coagulatus sillosus . . . Hain, 7804.

1ª-24ª, text, followed by colophon and register; 24ᵇ, blank.

After printing about eleven dated books Bellfortis appears to have ceased working at Ferrara at the end of Februàry, 1475, and not to have resumed publication till September, 1479. This second venture lasted till 1493. Altogether Bellfortis is known to have produced about forty books.

310 × 213 mm. Bound in brown morocco with the Ketham of 1500 (No. 375). Prefixed is the Tractatus de Urinis from the second edition of the Hortus Sanitatis (Strassburg, about 1510). Rubricated. Many manuscript notes of the early sixteenth century.

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Andreas Bellfortis, 1493.

ALFRAGANUS. RUDIMENTA ASTRONOMICA. 1ª, title: Breuis ac perutilis cōpilatio Alfra‖gani astronomoꝝ peritissimi totū id ‖ continens quod ad rudimenta astro‖nomica est opportunum. 30ᵇ. Explicit Alfraganus. ‖ Opus preclarissimū consumatissimuꝙ introductoriū ‖ in astronomiam explicit quod peritissimus Astrono-‖moruꝫ Alfraganus edidit. Et heremitarū huius tem‖poris decus : ac celeberrimus physicus : mathemati-‖cusꝙ probatissimus mira diligentia ac magno cuꝫ la-‖bore emendauit. Impressum Ferrarie arte ꝛ impensa ‖ Andree galli viri impressorie artis peritissimi . Anno ‖ incarnationis verbi. 1493. die vero tercia septēbris.

Quarto. a-c⁸, d⁶. 30 leaves; 35 lines. 142 × 105 mm. Types 4 (title) and 5. Sig. b1 begins: terram apparens . . . Hain, *822; Proctor, 5753.

Woodcut, on verso of title, representing Alfraganus reading from a book, and the Hermit, the latter being drawn on a smaller scale.

207 × 149 mm. From the library of William Mitchell, with his red and black book-plate. Brown morocco, by L. Broca.

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L. Rossi, 1497.

JACOBUS PHILIPPUS BERGOMENSIS. DE CLARIS MULIERIBUS. 1ª, title (in woodcut letters): De ‖ plurimis ‖ claris sceletis qꝫ ‖ Mulieribus Opus ‖ prope diuinuꝫ ‖ nouissime ‖ conge‖stum ‖ [ornament.] 176ª. Registrum. ‖ ¶ Opus de claris selectisqꝫ plurimis mulieribus a fratre Ia. philippo Bergo‖mense editum explicit : maxīa cuꝫ diligentia reuisuꝫ ꝛ castigatū. per Reueren. ‖ sacre theologie doctoreꝫ Magistrū Albertuꝫ de placētia : ꝛ fr̄em Augustinuꝫ ‖ de Casali maiori eiusdē facultatis Baccalariū ordinis mīoꝝ. Ferrarie īpressuꝫ. ‖ Opera ꝛ īpensa Magistri Laurentij de rubeis de Valentia. tertio kal.' maias. ‖

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DEO
INVISIBILI ET
IMMORTALI

De Maria virgine ꝑpetua: deiq; genitrice gloriosissima: celorum atq; angelorum regina. Capitulum Primum

Arie beatissime ⁊ immaculate semper virginis: genitricis dei ac dñi nostri iesu christi vitam consummatissimam: oiumq; perfectissimam: hoc in exordio scripturus: que. s. omni genere mirificoꝝ exemplorum totum terrarum orbem repleuerat. Vereor nè pǒdē laudis quā meruit obrutus: magis imbecillitatez ingenij mei detegā: q̄ suas inennarabiles diuinasq; virtutes sicut par est rep̄sentem. Cum sit ipsa angelorum Regina: sacrarium spiritus sancti: ⁊ totius sanctissime trinitatis domicilium: portaq; per quam celeste regnuz ingredi licet. Sitq; preterea ⁊ virtutum omnium specimen/errantium semita/ honestatis totius norma: atq; destitutis solatiuz/afflictis refugiū demum quoq; nauigantium salutis portus. Planè hec talis ⁊ tāta/ante omnia secula: atq; anteq̄ suspiçari quis auderet/creata fuit. Et q̄q̄ apud nos postmodum in carne fuerit fabricata/apud deum nihilominus ante secula erat: etsi non substantia carnali/tamen plena dispositione. Diuina etenim illa prouidentia/cui omnia prorsus cognita ⁊ presentia sunt: quuz ⁊ angelorum ⁊ hominuz defectionē: ante conditam condendamue/huius mundi molē/ab eterno(luce omni clarius)preuidisset: ⁊ angelorum quidem instaurationem per hoīnes: hominum vo p filium sibi na-

382. BERGOMENSIS. DE CLARIS MULIERIBUS. FERRARA, 1497. (FIRST PAGE OF TEXT.)

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Ferrara: L. Rossi, 1497.

anno salutis nr̃e. M.cccclxxxxvij. Religioso Inuictiss. q̃ ꝑncipe: Diuo Hercu‖le. Duce secundo: Ferrariẽsibus legiptime Imperante. ‖

Folio. A⁴, a-e⁸, f⁶, g-p⁸, q⁶, r⁸, s⁶, t⁸, v⁶, x⁸, y, z⁶. [4] CLXX (for 172)=176 leaves; 45 lines. Headlines and marginalia. 237 × 146 mm. Types 1, 4, and roman capitals. Sig. b1 begins: necessaria. vos igr̃ vestrũ pascha . . . Hain, *2813; Proctor, 5762.

1ᵃ, title; 1ᵇ, dedication woodcut in a border; 2ᵃ-3ᵇ, author's prologue addressed to Beatrice of Aragon, Queen of Hungary; 4ᵃ-4ᵇ, table of contents; 5ᵃ, table of matters; 5ᵇ, a cut in six divisions, in a border; 6ᵃ (in border)-17ᵃ, life of Our Lady, followed (17ᵇ) by the rest of the text; end, 175ᵇ; 176ᵃ, colophon, register and device (Kristeller, 38); 176ᵇ, blank. "Sceletis" (for "selectis") and "legiptime" are in the original.

Two large cuts (150 × 105 mm.) within an architectural border (289 × 181 mm., see reproduction from the Ferrara S. Jerome), and 56 cuts (65 × 72 mm.) of famous women, making 172 by repetition. Some of these cuts are used as many as twelve times, and in addition to such necessarily individual pictures as those of Judith, Lucretia, S. Mary Magdalene, S. Mary of Egypt, S. Ursula, Pope Joan, etc., only eight or nine of those used before leaf 152 are suffered to do duty only once. But seven cuts of Italian ladies at the end of the book, viz., Bona of Lombardy (c. 165), Bianca Maria of Milan (c. 166), Catherine, Countess of Fréjus and Imola (c. 176), Leonora, wife of Hercules, Duke of Ferrara (c. 177), Bianca, wife of Galeotto Mirandula (c. 177), Genebria Sforza, wife of Giovanni Bentivoli (c. 178), and Damisella Trivulcia of Milan (c. 182) are not repeated, and are so strikingly unlike most of the rest of the cuts, and, whether pleasing or unpleasing, have such strangely marked characteristics, that they are probably copies of genuine portraits.

Of the two larger cuts the first shows the author presenting his book to the Queen of Hungary and Bohemia, while that facing the first page of text contains eight scenes from the life of the Blessed Virgin.

The first page of text is surrounded by a different border from that enclosing the two larger pictures, and has also a white-grounded initial M, showing the Virgin and Child (41 × 41 mm.).

Black-grounded four-line initials (21 mm.): probably a complete alphabet (except K, X, Y, Z); for some of the letters, *e.g.*, A and E, there is more than one design.

Lorenzo Rossi of Valenza had printed one book at Venice in 1482, the Colliget of Averroes. He appears at Ferrara in 1489, and up to 1499 had printed about a dozen incunabula, of which this and the Italian edition of the Epistles of S. Jerome are the most important.

310 × 205 mm. From the library of William Morris. A manuscript note inserted says: This copy is one of the few volumes saved from the fire which destroyed Lord Charlemont's books. Brown morocco, by Chambolle-Duru.

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L. Rossi, 1497.

HIERONYMUS. EPISTOLE. [1ᵃ, title (woodcut): Vita e Pistole di S. Gerolamo.] 5ᵃ, title (woodcut): Epistole ‖ de san hieronymo ‖ uulgare ‖ 5ᵇ, in border (woodcut). . HERCVLIS . ESTEN . ‖ DVCIS . INCLYTI ‖ AC . INVICTISS . ‖ FELICI . AVSPICIO ‖ . AC . LIBERALITATE ‖ . MAXIMA . DIVI . ‖ HIERONYMI ‖ HOC . SACRATISS . ‖ OPVS . IMPRESSVM . ‖ EST . FERRARIAE . ‖ . AN . SAL . ‖ . M . CCCC . LXXXXIIII . ‖ 271ᵃ, column 1. Impressa e la presente opera cosi con dili‖gentia emendata comodi iocunde caracte‖re & figure ornata ne la inclita & florentis‖sima cita de Ferrara: per Maestro Lorenzo ‖ di Rossi da Valenza: ne gli anni de la salu‖te del mundo . M . CCCC . XCVII. A di .xii. ‖ de Octobre . Regnante & iuridicamente ‖ & cum humanita el felice & religiosissimo ‖ Principe messer Hercule Estense Duca ‖ secundo . Spechio de infrangibile fede. ‖

Folio. (aa⁴) a-m⁸, n, o⁶, p-r⁸, s⁶, t⁸, u⁶, x⁸, y, z, &, ꝛ, ꝝ⁶, A-N⁶. [4] CCLXIX [1] =274 leaves; 2 columns; 48 (47) lines. Headlines. 251 × 157 mm. Type 5. Hain, 8566; Proctor, 5765.

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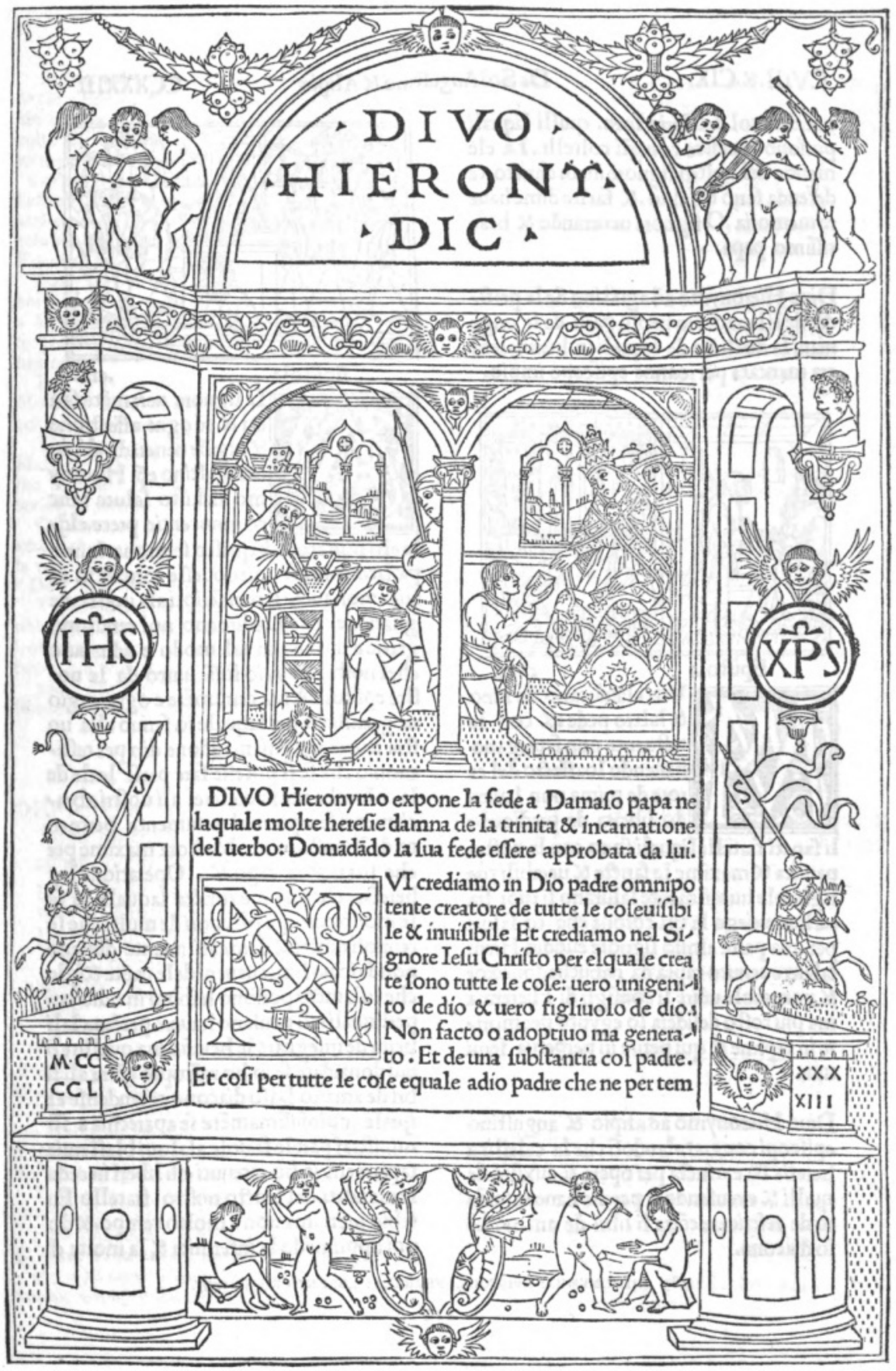

DIVO Hieronymo expone la fede a Damaſo papa ne laquale molte hereſie damna de la trinita & incarnatione del uerbo: Domādādo la ſua fede eſſere approbata da lui.

CREDIAMO in Dio padre omnipotente creatore de tutte le coſe uiſibile & inuiſibile Et crediamo nel Signore Ieſu Chriſto per elquale create ſono tutte le coſe: uero unigenito de dio & uero figliuolo de dio: Non facto o adoptiuo ma generato. Et de una ſubſtantia col padre. Et coſi per tutte le coſe equale adio padre che ne per tem

383. HIERONYMUS: EPISTOLE. FERRARA, 1497. (FIRST PAGE OF TEXT.)

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occidere col desiderio loro. quilli liquali possono occidere con gli coltelli. La clementia del nostro signore iheſu christo te defenda sanò & saluo .& facite dime haure memoria .O signore uenerando & beatissimo papa.

Diuo Hieronymo ad agustino de la perfidia de li heretici io penso parli de li origeniani la doctrina de liquali in hierusalem era mancata per ioanne episcopo impio.

Epistola cviii.

MVlti claudicano da luno & laltro pede :& con le teste rote non sepiegano hauendo loaffecto del errore de prima non hauendo liberta de predicarlo li sancti fratelli liquali sono con la nostra paruita & maxime le sancte & uerabili tue figliuole humilmente salutano li tuoi fratelli.io priego la tua corona che tu saluti per mia parte elmio signore euodio Hierusalem e tenuto capta da nabuchadonoxor & non uuole udire li consigli di Hieremia ma piu tosto desidera lo egypto per morire in taphne & qui perire in perpetua seruitute.

Diuo Hieronymo ad alipio & augustino episcopi congratulandosi che la celestina heresia sia extincta per opera & auxilio de quilli & excusandose perche haueua tardato de rescriuere cōtra li libri de amano falso diacono.

Epistola .cix.

LI signore ueramēte sancti & cōogni affectione & ragiōe uenerādi alipio &augustino epī Hieronymo inchisto salute sancto innocentio prete.elq̄le elo portatore di questo sermone. lanno passato come se non douesse tornare in affrica :non prese li mei scripti ala uostra degnatione. Nientedimeno noi rendiamo gratie a dio che in tal modo e aduenuto chel nostro silentio fusse uintó da le uostre epistole.A me certamēte e ogni cagione gratissima.per laquale io scriuo alla uostra reuerentia chiamandone dio per testimonio che se si potesse fare prese leale de la columba me hacosterei ali uostri abraciamenti sempre mai certamente permerito de le uostre uirtu .Ma hora maxime per che per uostro capo.&. Operatione la heresia celestina e extincta laquale in tale modo corrupe gli cuori de multi che sētendosi uincti & damnati :niente dimeno non lascino limei ueneni dele mēte &q̄llo che solamēte possono habino in odio nui perliquali essi pensano hauere perduta lalíberta de insegnare le heresia.ma quello cb uui domādate se io ho rescripto cōtra ali libri de amano falso diacono celendense el quale copiosissimamēte se aparechia a sb ministrar̄ parole friuole alaltrui blasfemia sapiati che io ho receuuti essi liberi in cedule mandati.dal sancto nostro fratello Eusebio prete.ma non e molto tempo.& do poi opprimēdo la infermita & la morte d'

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1ª, first title, followed by the life of S. Jerome; 5ª, second title; 5ᵇ, dedication in a border; 6ª (in a border dated 1493)-253ª, text; 253ª, column 2: Qui finisse la Vita de sancto Hierony-‖mo cum le sue Epistole. Et de la cura ‖ de morti de Augustino. Et de la obseruatio‖ne del culto de la uera religione extracta‖da scripti del beato sancto Hieronymo; 253ᵇ, in woodcut letters, within a border: DELA . ‖ OBSER‖VATIONE . ‖ DEL . CVLTO ‖ . DELA . VERA . ‖ RELIGIONE . ‖ . EXTRACTA ‖ DA . SCRIPTI . ‖ DE . S . HIE‖RONI‖MO ‖ 254ª, in the border dated 1493, and below a cut: Prologo de lordine del uiuere. . . . end 271ª, column 1, followed by colophon and device (Kristeller, 36); 271ª, column 2: Incomincia la tauola de le epistole . . . end, 273ᵇ, column 2; 274ª: Registro de le epistole di scō Hieronymo & de la uita monasticha data ad Eustochio ‖ 274ᵇ, blank.

Ferrara: L. Rossi, 1497.

Each section of the book begins with a bordered frontispiece inclosing an inscription, and a bordered first page of text inclosing a double cut. The first represents S. Jerome writing a letter which a messenger delivers to Pope Damasus; the second, in one compartment S. Jerome delivering a book to a saint, and in the other a sainted abbess delivering a book to her nuns.

Part I (excluding those to the Life of S. Jerome, wanting both in this and in the British Museum copy) contains 120 column-cuts (about 52 × 75 mm.), and one upright cut, after the colophon, measuring 75 × 53 mm. Part II contains 41 column-cuts.

The style of the cuts is similar to that of the little cuts in the Venetian folio editions of the Malermi Bible, Decamerone, Livy, etc., both designs and cutting being intermediate between the best and the worst Venetian work. The illustrations to the second part, comprising a series of pictures of conventual life, are particularly good.

Of the two large borders each is used twice, the lunettes in the first part being inscribed, and in the second occupied with representations of the Resurrection and the Deity. One border is reproduced here, the other is the same as that used in the same printer's edition of the "De Claris Mulieribus."

Three sets of initials, all from the same hand: (1) White-grounded, 39 × 40 mm., E, N, Q only; (2) Black-grounded, 31 mm., a complete alphabet, except K, R, X, Y, Z; (3) As No. 2, but smaller, the same as those in the Bergomensis. Only a few of these are used in this book, but there are at least four varieties of E.

320 × 215 mm. From the library of William Morris. The first four leaves are wanting. Modern vellum, with ties.

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OFFICIUM QUOTIDIANUM. (a) 1ᵇ. Beatus Beda presbiter. ‖ 14ᵇ [red]. Istud officium ordinatum fuit vt ‖ quottidie possit fieri officiu3 de san‖cto vel sancta occurrēte vel de plu‖ribus occurrentibus. Et ita breue ‖ compositum fuit propter illos qui nimis sunt occupati vel qui aliqua ‖ officia non dicunt quia illa vidētur ‖ ipsi nimis prolixa. . . . 215ᵇ [red]. Impressu3 ferarie per Magistru3 ‖ Laurentium de rubeis de Valen‖tia . Anno dñi . 1497. die . 15. Iulii. ‖

L. Rossi, 1497.

In sixteens. a, b, a-z, ⁊, ꝑ⁸. 216 leaves; 19 lines. 78 × 52 mm. Types 1 and 2. Sig. b1 (leaf 33) begins: scamus ī terra viā tuā . . . Hain, 11972; Proctor, 5763.

1ª, blank; 1ᵇ, cut of Bede; 2ª-13ᵇ, calendar; 14ª, blank; 14ᵇ-15ª, notice concerning the use of the book; 15ᵇ, a prayer; 16ª, blank; 16ᵇ, cut; 17ª-215ᵇ, text; 216ª, device (Kristeller, 37) in red; 216ᵇ, blank.

This little volume is, as stated on 14ᵇ (quoted above), a sort of abridged breviary for the use of devout laymen. It has a very full calendar, but few red-letter saints, the most striking is S. Maurelius (7th May). S. Antony of Padua is also prominent, and other Franciscan saints, so the book may have been primarily meant for members of the Third Order.

Two cuts: 1ᵇ, headed "Beatus Beda presbiter," an astronomer reading in a recumbent position (37 × 51 mm.); 16ᵇ, the Nativity (62 × 43 mm.).

Four initials, all in the same style, white on white ground, with figures of saints: D (David?), 31 mm.; D (a hermit saint with a rosary), 24 mm.; D, 20 mm., and E, 19 mm.

107 × 78 mm. From the Ashburnham Library; sold in December, 1897 (Part II, lot 2744). Russia, wrongly lettered: Officium B.M. virginis. Leaf 16 has been repaired.

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Ferrara: L. Rossi [1497].

CORONA GLORIOSAE VIRGINIS. 2^a [red]. Incipit Corona gloriose semp̃ vir‖ginis Marie edita super septem se-‖quentib^9 verbis videlicet. [black.] Aue Ma-‖ter dei : ora eū pro me. [red.] quorū singule ‖ littere p̃ hymnorum capita rubea rele‖gunt̃ : eiusdez virgīs gaudia septez re‖colēs cū suis orationib^9 vbique seriose ‖ positis : z dicitur modo infrascripto. ‖ 16^b [red]. Impressuz Ferrarie : p̃ magistristrum [sic] ‖ Laurentium. Finis. ‖

In sixteens. (a, b^8.) 16 leaves; 20 lines. 82 × 55 mm. Types 1 and 4. Leaf 9 begins: Tu regis alti ianua . . . Proctor, 5764.

Leaf 1, blank; 2^a-16^b, text.

This little tract forms a sort of appendix to the Officium of July, 1497, though apparently an independent publication. It is bound with it in the British Museum copy, as in this one. It is of course quite a different book from the much larger work of the same name of which several editions were printed at Strassburg in the fifteenth century.

Seven outline cuts, measuring about 34 by 53 mm., representing the Annunciation, Nativity, Adoration of the Magi, Presentation, Resurrection, Ascension, and the Descent of the Holy Spirit.

Bound with the Officium of July, 1497 (No. 384).

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PAULUS VENETUS. EXPOSITIO LIBRORUM NATURALIUM ARISTOTELIS. 2ª. Sumule naturaliū magr̄i Pauli ueneti ordīs ‖ heremitarū sancti augustini physico4 liber incipit. ‖ 162ª. Explicit ultima pars sūme naturalium edita per ‖ Reuerendū theologie famosissimū professorem ‖ Magistrū. Paulū de uenetijs ordinis heremi‖tarū sanctissimi Augustini. ‖ [2 lines blank.] ‖ Impressa Mediolani. p̄ Cristofo4 Valdarfer ‖ Ratisponensem. Anno domini. M. CCCC. LXXvj. Die xvij. mensis Iulij.

Milan: Valdarfer, 1476.

Folio. a^{12}, b, c^{10}, d^{8}, e^{10}, f-t^{8}, u^{6}. The signatures are stamped in by hand. 168 leaves; 2 columns; 56 lines. 216 × 147 mm. Type 3. Leaf 13 begins: fine p̄ticulari dico . . . Hain, *12516; Proctor, 5880.

Leaf 1, blank; 2ª-29ᵇ, Physica; 29ᵇ-45ᵇ, de caelo et mundo; 45ᵇ-62ᵇ, de generatione et corruptione; 63ª-84ᵇ, meteorologica; 84ᵇ-117ᵇ, de anima; 117ᵇ-162ª, metaphysica; 162ᵇ, blank; 163ª: Incipit tabula huius libri ualde utilis; end, 168ª: Et sic est finis ad laudem dei cui sint gratie. Die ‖ xvij. Iulij 1476. ‖ 168ᵇ, blank.

After printing rather over a dozen books at Venice in 1470 and the following year, Christopher Valdarfer of Ratisbon came to Milan, issued his first book there (Ambrosius de Officiis) in January, 1474, and by March, 1488, despite a break between February, 1478, and March, 1482, had upwards of forty more incunabula to his credit. He was preceded at Milan by Antonius Zarotus of Parma, whose first book is dated 3rd August, 1471, and by Philippus of Lavagna (25th March, 1472), for whom he sometimes worked.

337 × 235 mm. On 2ª is an illuminated border with putti singing and playing, and in a shield an image of pity; also an initial with a portrait of the author. Other initials and rubrications in red and blue. From the library of William Morris. At end erased inscription: Iste liber est ꝺuent⁹ sancti augustini de papia . . . ad usum . . . eiusd' ꝺuēt⁹ 1486 die 16 Iunij. On 117ᵇ: Lector Ioannes Gerardus hoc vidit Anno 1602. Half pigskin, oak boards, by Cobden-Sanderson.

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PIUS II. (AENEAS SILVIUS.) 2ª. PII SECVNDI PONT. MAX. DE CONVEN‖TV MANTVANO EPISTOLA PRIMA. ‖ 160ª. Has Pii Secundi, pont. Max. epistolas q̄ diligentissime castiga‖tas per Petrum augustinum philelfum impressit Mediolani ‖ Antonius Zarothus opera & impendio Iohannis legnani. ‖ Anno domini . M. cccclxxxi die . xxxi . Maii. ‖

Antonius Zarotus, 1481.

Quarto. a^{10}, b-t^{8}, v^{6}, [x^{4}]. 164 leaves; 34 lines. 187 × 121 mm. Type 5ª. Sig. b1 begins: canonizationem huius uirginis . . . Hain, *169; Proctor, 5809.

Leaf 1, blank; 2ª-160ª, text; 160ᵇ, blank; 161ª-162ᵇ, table; 163ª-163ᵇ, register; 164, blank.

The second edition of these letters. The first was printed, also by Zarotus, in May, 1473. The first dated book issued by Zarotus is the Collectanea of Festus, completed 3rd August, 1471, a once famous Terence, bearing the date 13th March, 1470, being only a doctored copy of the edition of 1481. Zarotus continued at work till 1497, producing about 140 editions, mostly of the Latin classics.

275 × 205 mm. From the library of William Morris. A sixteenth-century owner has given his initials (H. T.) on 35ᵇ. Contemporary binding of brown calf, with broad intersecting lines.

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Milan: Pachel and Scinzenzeler, 1481.

POGGIO, Giovanni Francesco. FACETIAE. 1ª. POGII FLORENTINI ORATORIS CLA‖RISSIMI. FACETIARVM LIBER IN‖CIPIT. ‖ 80ª. Pogii florentini secretarii apostolici facetiarum liber ‖ absolutus est feliciter. ‖ Mediolani summa cum diligētia Impressum ꝑ huius ‖ opificis prudentes exactores Leonardum pachel Vl‖dericū scinczenceller socios ac theutonichos . Anno ‖ domini . M . cccc . Lxxxi . xiiii . Kalēdas nouembres. ‖

Quarto. [a-k⁸.] 80 leaves; 29 lines. Initial-directors. 143 × 87 mm. Type 6. Leaf 9 begins: Querimōia spolii causa ad Facinum . . . Hain, 13190; Proctor, 5939.

1ª-80ª, text; 80ᵇ: Registrum libri ‖ . . .

Leonard Pachel, of Ingoldstadt, and Ulrich Scinzenzeler, another German, produced their first book in 1478, and thereafter printed upwards of a hundred editions in partnership. In or about the year 1487 they separated, and each printed successfully on his own account.

198 × 132 mm. Rubricated. Purple morocco.

intra uicesimum aut tricesimum diem docere me hercule soleo quod uelim non ad iactantiā. sed ad te & alios cohortandū stimulandūq; dictum existimes. In reliquis quæ sequunt carmi num singula genera connexionesq; eliget per quas se quodā exerceat ordine. Nam uellē uno impetu omnia assequi est dementia non profectura. Et quia uideo iam me plurimos dū tibi prodesse studui ad musicum studium excitasse. librum hoc carmine finiam.

Me duce musaꝝ choreas ingressa iuuentus.
Quæ fingis dulci carmina docta sono.
Seu te meonio delectat ludere cantu.
Siue per undenos nectere uerba pedes.
Seu quoscūq; iuuat numeros cōtexere phœbo.
Digna cane. obscenos nō amat ille modos.
Et si nō celebres me carmine. dicito saltem.
Hæc per Sulpitiū plectra lyramq; gero.

FINIS.

Antonius zarotus parmensis impressit Medio lani . Mcccclxxxii. die. ii. Nouembris.

LAST PAGE OF TEXT, WITH COLOPHON.

Antonius Zarotus, 1482.

SULPICIUS, Joannes. DE SCANSIONE VERSUUM. 1ª. Carmen Sulpitii ad Lectores. Line 16. Sulpitii Verulani de uersuū scansione. De syl‖labaꝝ quantitate. De Heroici carminis decoro ‖ & uitiis. de pedibꝰ & diuersis generibꝰ

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carminū ‖ præcepta. Deque illorum connexionibus obser‖uationes 47[b]. Finis. Antonius zarotus parmensis impressit Medio‖lani .M.cccclxxxii. die. ii. Nouembris.

Quarto. a-f[8]. 48 leaves, the last blank; 24 lines. 131 × 90 mm. Type 5. Hain, 15164; Proctor, 3816.

Milan: Antonius Zarotus, 1482.

202 × 137 mm. From the library of C. Inglis, M.D. Bound in purple morocco, with Zell's Chrysostom.

390

Vite canis latrat :fallax vulpecula gannit,:
Glaucitat ꝛ catulus:at lepores vagiunt .
Avus auidus muꝛꝛat:velox muſtellaqꝫ dentrit:
Et grillus grillat:deſticat inde ſorex.
Ecce venenoſus ſerpēdo ſibilat anguis:
Garrula limoſis rana coaxat aquis .
Has volucrum voces deſcripſi:quadrupedūqꝫ:
Quas natura illis grata parens tribuit.
Sed cunctas ſpecies animātū nemo notauit:
Atqꝫ ſonos ideo dicere quis poterit:
Concta ſuo dño depꝛomūt munera laudū:
Seu ſēper ſileant: ſiue ſonare queant.
Finis.
Librum hunc herodium. Ꝑ.O.naſonis:cum cō ſolatoria eiuſdem ad liuiam auguſtam de morte Drſi neꝛonis Et cuꝫ libro de philomēa. Mediolani. Chriſtoffoꝛus. Ratiſponēſis. Impreſit. Ann. cccclxxxvi.die veꝛo .xvi. Augenſis Nouembꝛis.
Deo Gratias Amen.

LAST PAGE OF TEXT, WITH COLOPHON.

OVIDIUS NASO, Publius. 1[a]. P. Ouidij Nasonis Sulmonensis Heroidum. ‖ Liber primus. ‖ Penelope Vlixi Coniugi Salutem. ‖ 64[a]. Finis. ‖ Librum hunc herodium [sic]. P. O. nasonis : cum cō‖solatoria eiusdem ad liuiam augustam de morte ‖ Drusi neronis Et cuꝫ libro de philomēa. Medio‖lani. Christofforus.

Valdarfer, 1486.

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391. GAFORI: THEORICA MUSICE. MILAN: MANTEGATIUS, 1492.
MUSICAL EXPERIMENTS. (LEAF 18, RECTO.)

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Ratisponēsis. Impresit [sic]. M. ‖ cccclxxxvi. die vero .xxi. Mensis Nouembris. ‖ Deo Gratias Amen. ‖ (device.)

Quarto. a-h⁸. 64 leaves; 33 lines. Initial-directors. 178 × 94 mm. Type 8. Sig. b1 begins: Substinuit positas quaelibet . . . Hain, 12190.

Milan: Valdarfer, 1486.

1ª-55ᵇ, Heroides; 55ᵇ-63ª, Consolatio ad Liuiam; 63ª-64ª, Philomena; 64ᵇ, blank.
Woodcut printer's device, which occurs (so far as is known) in no other book.
237 × 162 mm. Larger initials in red. From the Sunderland collection; bought by Mr. Quaritch in November, 1882. At end, in an early hand: Andree de ripa. French, 18th century black morocco.

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GAFORI, FRANCHINO. 1ª, title: THEORICA MVSICE FRANCHINI GAFVRI ‖ LAVDENSIS. ‖ (cut.) 68ª. Impressum mediolani per Magistrum Philippum Man-‖tegatium dictum Cassanum opera & impensa Magistri ‖ Ioannis Petri de lomatio anno salutis M.cccc.Lxxxxii. ‖ die xv Decembris. ‖

Philippus Mantegatius, 1492.

Folio. [aa⁴], a⁸, b-i⁶, k⁸. 68 leaves; 38 lines. Marginalia and initial-directors. 209 × 137 mm. Type 1. Sig. b1 begins: partes coniungat quæ ut . . . Hain, 7406; Proctor, 6055.

1ª, title; 1ᵇ, list of errata, headed "Errores Impressoris negligentia commissi in hoc opere: quibus & sententia ua ‖ riari & mens lectoris dubia reddi potest corrigantur hoc modo"; 2ᵇ, table of contents; 3ª, blank; 3ᵇ-4ª, dedication to Lodovico Maria Sforza by Gafori, who describes himself as "in delubri maioris choro phonascus)"; 4ᵇ: AD LECTOREM. ‖ (eighteen elegiacs); 5ª-17ᵇ, text, book i; 18ª, cut; 18ᵇ, book ii; 27ᵇ, book iii; 40ª, book iv; end, 64ª, followed by: CARMEN LANCINI CVRTII. ‖ This is much longer than that in the edition of 1496; end, 68ª, followed by colophon; 68ᵇ, blank.

Two woodcuts and numerous diagrams. 1ª, title cut of a man playing the organ, with the notes marked on the pipes; 18ª, fourfold cut (247 × 183 mm.), showing musical experiments made by Jubal with hammers of different weights, and by Pythagoras with bells of different sizes, glasses, strings stretched at different tension or of varying thickness, and pipes of different length.

The first edition of the Theorica Musicae of Gafori was printed at Naples by Francesco di Dino of Florence, and completed on 8th October, 1480. In 1484 the author obtained an appointment at Milan Cathedral, and at Milan he remained until his death in 1522. Hain mentions, without having seen, an edition of the Theorica Musicae with the imprint Mediolani, 1486; but Dr. Copinger cites no confirmation of this. Gafori's later works were brought out at Milan and reprinted at Brescia and Venice.

Philippus Mantegatius of Cassano completed his first dated book in November, 1490, and continued working till 1497, producing about twenty-five books for ten different publishers.

286 × 204 mm. From the library of William Morris, and perhaps earlier from the Boutourlin collection. Back of yellow morocco, russia sides.

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GAFORI, FRANCHINO. 1ª, title: PRACTICA MVSICE FRANCHINI GAFORI LAVDENSIS. ‖ (cut.) 111ᵇ. Practica Musicæ Franchini Gafori laudensis quattuor libris compræhensa Finit. ‖ [One blank line.] ‖ Impressa Mediolani opera & Impensa Ioannis petri de Lomatio per Guillermum ‖ Signerre Rothomagensem anno salutis Milessimo quadringentessimo nonagessi-‖mo sexto

Guill. le Signerre, 1496.

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LIBER TERTIVS.

De Contrapuncto & eius elementariſs vocibus. Caput primum.

HArmonici modulaminis Genus auctore Bacheo eſt mos vniuerſum quid ſubindicans diuerſas in ſe habens ideas ideſt exemplaria: ſeu diuerſas cantilenæ compoſitiones: quod quidem contrapunctum vocamus: quaſi concordem concentum extremorum ſonorum inuicem correſpondentium contrapoſitis notulis: arte probatum. Hunc enim & ſi certis eſt regulis inſtitutus: tanto tamen pulcherrimum æſtimari licet: quanto euenerit vſui nobiliori. Eſt itaq; contrapunctus ars flectendi cantabiles ſonos proportionabili dimenſione & temporis mẽſura: Nãq; Melodia ex vocibus conſtat & interuallis atq; temporibus. Vocum autem Alia pedeſtris qua. ſ. orationes legimus & loquimur. Alia equeſtris qua poetica carmina ſecundum Arſim & theſim enuntiamus. Alia modulata qua & naturaliter & in inſtrumẽtis ſccũdum harmonicam canentes aliquid operamur. Heæ enim voces certa dimenſione determinata habent interualla. Pedeſtres indiffinita. Equeſtres vero quaſi quodammodo ex vtriſq; commixta. Interuallorum Alia æquiſonis vocibus extremis dupla dimenſione intercludũtur. Alia conſonis hemiolia & epitrita. Alia ex vtriuſq; commixtis tripla diſpoſitione atq; quadrupla. Alia (minima quidem) ſeſquioctaua. Alia rurſus incerta irrationaliq; dimenſione extremis vocibus concluduntur interualla: quorum longiorem in harmonia inſtrumentali proſequemur enarrationem: De his item Guido ſic ſcribit. Ditonus & Semiditonus atq; ſemitonium & ſi voces ad canendum coniungunt nullam tamen recipiunt diuiſionem. Irrationalia igitur & incerta dicimus huiuſmodi interualla: quæ in chordotono a tribus primis multiplicibus ſeuincta ſunt: & a prioribus duabus ſuperparticularibus ſegregata: cum omnem potiſſime melodicam conſyderationem vel multiplicitati vel ſuperparticularitati ipſi aſcripſerint Pythagorici. Hæc enim ſunt huic arti con-

392. GAFORI: PRACTICA MUSICE. MILAN: LE SIGNERRE, 1496. BEGINNING OF BOOK III. (LEAF 64, RECTO.)

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die vltimo Septembris. Alexandro sexto Põtifice maximo: & Maxi-‖miliano Romanorum rege semper augusto ac Lodouico maria Sfortia Anglo ‖ inuictissimo Mediolanensium Duce: fœlici auspicio regnantibus. ‖

Folio. Γ^4, a, b^8, c^6; aa-kk^8, ll^6. 112 leaves; 38 lines. Marginalia. 212 × 143 mm. Type 1. Sig. b1 begins: Tertia mutatio fit . . . Hain, 7407; Proctor, 6067.

Milan: Guill. le Signerre, 1496.

1^a, title; 1^b, register; 2^a, blank; 2^b-3^a, table of contents; 3^b-4^b, dedication, followed by verses (Carmen Lucini Conagi); 5^a-26^b, text of book i; 27^a-47^a, book ii; 47^b, blank; 48^a-63^a, book iii; 63^b, blank; 64^a-111^b, book iv; 112, blank (wanting).

Guillaume le Signerre of Rouen is known to have printed eleven incunabula at Milan (1496–1499) for five different publishers. Among these were several illustrated books, notably the Specchio dell' Anima of Ludovicus Besalu, in which seventy-eight large cuts are joined with a few pages of text. His Aesop, printed like the Specchio in 1498, does not show very good work. In 1499 some of the cuts of the Specchio were used again in the Tesoro Spirituale of Joh. Petrus de Ferrariis. In the sixteenth century Le Signerre worked at Saluzzo, and produced there (1503) a fine edition of the De Veritate Contricionis of Vivaldus, with a frontispiece of S. Jerome in the desert, enclosed in a border rather Milanese in its design.

The title-page bears a woodcut (243 × 153 mm.) illustrating the different measures and the Muses and signs of the Zodiac to which they are appropriated. The first page of each of the four books is surrounded by a border: that to books i and iii (264 × 184 mm.), containing in the foot-piece a representation of boys and a master singing at a lectern, two men holding a shield, and Gaforius lecturing; that to books ii and iv (265 × 114 mm.), some fine floral patterns, two cupids holding a wreathed shield and roundels representing Orpheus, Arion, and Amphion. There are also two musical diagrams and musical notes (cut in wood), throughout the work.

Initials: E, H, M, P, 48-49 mm., white-grounded, in the same style as the borders. Q, black-grounded, 45 mm.

271 × 196 mm. Italian binding of stiff vellum.

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APICIUS, Caelius. DE RE COQUINARIA. 1^a, title: Appicius Culinarius. ‖ [device.] 42^b. Impressum Mediolani per magistrum Guilermum Signerre Rothomagensem Anno dñi. Mcccclxxxx‖viii. die .xx. mensis Ianuarii. ‖

Quarto. [$*^2$], a-e^8. 42 leaves; 27 lines. Initial-directors. 149 × 91 mm. Type 1. Sig. b1 begins: Vrticæ. ‖ u Rticam fœminam sole ī ariete . . . Hain, *1283; Proctor, 6069.

Guill. le Signerre, 1498.

1^a, title, and woodcut device of Joh. de Legnano, the publisher; 1^b, letter of Blasius Lancilotus to Barth. Merula; 2^a, verses by Lud. Vopiscus; 2^b, blank; 3^a-42^a, text; 42^b, verses by Joh. Mota and Joh. Salandus, followed by the colophon.

204 × 148 mm. From the Syston Park (ex-libris of Syston Park and Sir J. H. Thorold), and Crawford collections. Green morocco, probably by Storr of Grantham. The edges are wholly untrimmed except at the top.

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SUIDAS. LEXICON GRAECUM. 1^a. διάλογος στεφάνου τοῦ μέλανος. ‖ βιβλιοπώλης καὶ φιλομαθής. ‖ [etc.] 2^a. Clarissimo Viro . D. Alberto Pio Ioannes Maria Cataneus. S.D. 315^b. Anno ab incarnatione M. cccc. lxxxxviiii die xv nouembris, Impressum, Mediolani ‖ impensa & dexteritate D. Demetrii Chalcondyli Ioannis Bissoli Benedicti Mangii ‖ Carpensium. ‖ [Device of the printers.]

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J. Bissolus and Bened. Mangius, 1499.

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Milan: J. Bissolus and Bened. Mangius, 1499.

Folio. α-ω, ααα-λλλ, A-Ω, AA-ΔΔ⁸, EE, ZZ⁶. 516 leaves; 45-46 lines. 248 × 150 mm. With catchwords to the half-quire. Hain, *15135; Proctor, 6077.

1ᵃ, Dialogue by Stephen Niger; 1ᵇ, Verses of A. Motta; 2ᵃ, Letter of Cataneus to Albertus Pius; 2ᵇ, Preface of Demetrius Chalcondylas; 3ᵃ-515ᵇ, text; 516, Verses of Salandus to Demetrius Chalcondylas.

In 1498 Bissolus and Mangius were at Venice (press 143), with Bartholomaeus of Capo d' Istria and Gabriel Bracius. This is the only work they produced at Milan.

355 × 245 mm. From the libraries of Renouard and Lord Gosford. Dark blue morocco doublé with yellow; by Bozerian le jeune.

[Milan?: c. 1505-10.]

SALOMO REX. 1ᵃ, title: Salomonis et Marcolphi dyalogus. ‖ [cut.] 8ᵃ. Finitum ē hoc opusculum. ‖

Quarto. a, b⁴. 8 leaves; 40 lines. 159 × 98 mm. One gothic type. Sig. b1 begins: Mar. sic ītellexerā . . .

1ᵃ, title and cut; 1ᵇ, the same repeated; 2ᵃ-8ᵃ, text; 8ᵇ, the same cut again.

Woodcut of Marcolphus, 152 × 96 mm., with border of strung hexagons.

This edition is described by Mr. E. G. Duff, in the bibliography attached to his edition of the Dialogue of Solomon and Marcolphus, No. 21, from a copy in the University Library, Cambridge. It was probably printed at Milan, about 1505-1510.

Bound with Vergerius, J. B. de Sessa, 1491, and Abstemius, 1499.

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396-442

PHALARIS. EPISTOLE. 1ª. PROEMIO DI BARTOLOMEO FONTIO ‖ A FRANCESCO BARONCINI NELLA ‖ TRADVCTIONE DE LE EPISTOLE DE PHALARI. ‖ 64ª. PHALARIS EPISTOLARVM OPVS, [Florence? :] Printer unknown, 1471.

esse rendilo a necessarii loro:accio chelle non
si possino ramaricare dhauere riceuuto ingiuria
alcuna. PHALARI AD EIANOTO.

O stimo che tu & i citadini himerensi &
molti de siciliani cognoscere quegli:e quali
hauēdome fabricate insidie contro io come piu
giusto superai. Impero che ioue non sarebbe sta
to si iniquo giudice della tenta sceleranza nel tē
pio suo che se coloro hauessino preso a fare tal
cosa giustamente come ingiusti gli hauessi dati
nella potesta di colui elquale meritamēte fussi
da essere morto da quegli. Questo nissuno sti-
marebbe altramente. Ma odēdo io Stesicoro mo
lestamente sopportare che Eubolo & Eriphādo
habbino riuoltato la cagione delle insidie loro
nella poesia sua:non uoglio che lui come sio lha
uessi dato ad intēdere se ne dia passione. Impe
ro che se lhauessino atteso come edicano e su-
oi poemati:nō duna disperata cattiuita ma duna
summa bonita el premio riceuuto harebbeno.
PHALARIS EPISTOLARVM OPVS NO
BILISSIMVM A BARTHO FONTIO FLO
RENTENO A LATINO IN VVLGAREM
SERMONEM TRADVCTVM FELICITER
FINIT .M.CCCC.LXXI.

LAST PAGE OF TEXT, WITH COLOPHON.

NO‖BILISSIMVM A BARTHO FONTIO FLO‖RENTENO A LATINO IN VVLGAREM ‖ SERMONEM TRADVCTVM FELICITER ‖ FINIT .M.CCCC.LXXI. ‖

Quarto. [a-d^{10}, e-g^{8}.] 64 leaves; 25 lines. 150×98 mm. Type 1. Leaf 11 begins: catione sua si crede non . . . Hain, *12903; Proctor, 7347.

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[Florence?:] Printer unknown, 1471.

1ª-1ᵇ, proem of Fontio; 2ª-5ᵇ, proem of F. Accoltus to his Latin version; 5ᵇ-64ª, text; 64ᵇ, blank.

One of a group of books nearly all connected in some way with Florence, but all without imprint. Several are dated 1471. It can hardly be doubted that they were produced by the first, so far unidentified, press at Florence.

212 × 149 mm. Initials in red or blue; the first in both colours. From the Bennett collection. Black morocco, by David.

didio & della casa deMEDICI: nonme per alcuno tempo manchato. Et accio che iomiconciliassi lagra tia diuina. Et facessi atte qualche cosa grata eame medesimo nōmanchassi dapoi ebbi preso elgrado sa cerdotale della religione cristiana coposi uno libro. Elquale deliberai alnometuo referire. Essendo tu auctore diquesta mia professione & sommo fautore della religione. Et īphilosophia prouecto. Leggi ad dunque felicemente magnanimo LORENZO cō seruatore della patria et uiui felice insieme coltuo fratel GIVLIANO huomo molto prestante et delle uirtu degliantinati uostri imitatore: •

LA RELIGIONE SOPRA TVTTE LE COSE EPROPRIA ALLO HVOMO ET VERIDICA. CAPITOLO PRIMO•

EXPERIENTIA NATVRALE CI mostra che tucte ledote delluomo excep ta lareligione almeno secondo qualche similitudine nelle bestie qualche uolta appariscono. Ma nessuno iditio direligione lebestie mai inse dimostrono siche anoi resta propria la eleua tione della mente inuerso iddiò re delcielo. Cosi come labito delcorpo ricto inuerso elcielo annoi e proprio: et ilculto diuino quasi cosi aglihuomini e naturale come agliuccegli eluolare. Pure sealcuno troppo curioso affermassi qualche bruto animale honorare alcuna uolta elcielo Laqualcosa inmodo al cuno non credo risponderebono eplatonici quello animale piu tosto fare allora qualchealtro suo acto

PAGE OF TEXT. (LEAF 6, VERSO.)

Niccolò di Lorenzo, c. 1480-82.

FICINUS, MARSILIUS. DELLA CRISTIANA RELIGIONE. 1ª. [P]RO-HEMIO PRIMO. CHELVMANA ‖ generatione sanza religione sarebbe piumisera ‖ chellebestie. 3ª. LIBRO DI MARSILIO FICINO FIOREN‖tino Della Cristiana Religione ad BERNARDO ‖ DEL NERO Clarissimo Cittadino Fiorentino ‖ 114ª. : FINIS DEO GRATIAS AMEN. ‖ : AMEN : ‖

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Quarto. [A², a, b¹⁰, c-i⁸, l⁴; aa-dd⁸.] 114 leaves; 29 lines. 167 × 104 mm. Type 4ᶜ. 13ᵃ begins: edisobrieta. Nonti uergogniare . . . Hain, 7071; Proctor, 6126.

Florence: Niccolò di Lorenzo, c. 1480-82.

Leaf 1-2, table; 3-4, prologue; 5-114ᵃ, text; 114ᵇ, blank.

This book seems to have been issued simultaneously in Latin and Italian. The type is the same in both, though the Latin edition has only 26 lines to a page. Ficino dedicated the Latin text to Lorenzo de' Medici.

Niccolò di Lorenzo is the fourth printer at Florence after the anonymous firm to whom we owe the Phalaris and other books in 1471. The three intermediate presses were those of Bernardo Cennini, Johann Petri of Mainz and Fra Domenico and Fra Pietro of San Iacobo di Ripoli. Niccolò di Lorenzo began publication in July, 1477, and his last dated book was issued in June, 1486. Only twenty-two books in all are attributed to him, but he is notable for his attempts in the Monte Santo di Dio, the Dante of 1481, and the Geographia of Berlinghieri, to use copper engravings in printed books.

288 × 193 mm. One initial is painted in blue. The signatures, as given above, appear in the book in manuscript. From the library of William Morris. Modern stiff vellum binding.

ILLUSTRATION TO CANTO II.

DANTE ALIGHIERI. DIVINA COMMEDIA. 1ª. COMENTO DI CHRISTOPHORO LANDINO FIORENTI‖NO SOPRA LA COMEDIA DI DANTHE ALI‖GHIERI POETA FIORENTINO. 13ª. CANTO PRIMO DELLA PRIMA CANTICA OVERO ‖ COMEDIA DEL DIVINO POETA FIORENTINO ‖ DANTHE ALEGHIERI: CAPITOLO PRIMO.

Niccolò di Lorenzo, 1481.

368ᵇ. FINE DEL COMENTO DI CHRISTO
PHORO LANDINO FIOREN
TINO SOPRA LA COMEDIA DI DAN
THE POETA EXCELLENTIS

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Florence: Niccolò di Lorenzo, 1481.

SIMO. ET IMPRESSO IN FIRENZE
PER NICHOLO DI LORENZO
DELLA MAGNA A DI .XXX. DA
GOSTO . MCCCC. LXXXI.

DANTE ALIGHIERI: DIVINA COMMEDIA. FLORENCE: 1481.
(ILLUSTRATION TO CANTO XVII.)

Folio. i-iii[12]; a[10], b[8], c-e[10], f[8], g[10], h, i[8], l[10], m, n[8], o-r[10], s[6], aa-gg[10], hh[12], ll[10], mm[10], oo[6], A[aaa][8], B-H[10], I[6], L[10]. 368 leaves, of which those before a and aa (wanting in this copy) are blank. 288 × 164 mm. (with many variations). Types 4[b] and 5. Leaf 11 begins: globo. Audite rursum arcangelorum hynnos . . . Hain, *5946; Proctor, 6120.

Engravings were executed for the first eighteen cantos of the Inferno, blank spaces being left for them, and the sheets at first being passed through the press a second time to receive the impression of the plates. In some copies, however, no engravings have been inserted, in others only two, while a complete set of eighteen is extremely rare. The difficulties of the double impression may have been the cause of the abandonment of the plan, as in most copies only the first two plates are printed in their places, the later ones being pasted in. It used to be thought that the plates were engraved by Baccio Baldini from the designs of Botticelli, but the discovery of the real Botticelli designs in the Duke of Hamilton's manuscript, now at Berlin, shows that these plates are only versions of excerpts from them, and there is no sound reason for attributing them to Baldini.

403 × 272 mm. This copy has an illuminated initial to the beginning of the Inferno, and springing from it a border of foliage to the upper half of the page. Many of the leaves are mounted, some at least of them being supplied from another copy. Beneath the plate to Canto 17 is pasted down a facsimile.

With the book-plates of W. H. Crawford of Lakelands, and Sir Thomas David Gibson-Carmichael. The Duke of Hamilton's copy. Bound in purple morocco, with doublure, by C. Lewis.

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Miscomini, 1482. HORATIUS FLACCUS, Quintus. OPERA OMNIA. 1[b]. AD HORATIVM FLACCVM ODE ‖ DICOLOS TETRASTROPHOS ‖ ANGELI POLITI-

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ANI. ‖ 2ª. CHRISTOPHORI LANDINI FLORENTINI IN . Q. HORATII ‖ FLACCI LIBROS OMNES AD ILLVSTRISSIMVM GVIDO ‖ NEM FELTRIVM MAGNI FEDERICI DVCIS FILIVM ‖ INTERPRETATIONES INCIPIVNT FELICITER. ‖ 271ª. Christophori landini florentini in. Q. Hora‖tii flacci opera omnia interpretatio‖num finis diuino auxilio felix. ‖ Impressum per Antonium miscominum flo‖rentiæ Anno salutis. M. CCCCLXXXII. ‖ Nonis augusti. ‖

Florence: Miscomini, 1482.

TVTELA. nam in tutela dianę. i. lunę dicuntur pueri pp uim uegetatiuã quę ita ab illa ẽ ut ſenſitiua a ſole. SERVate leſbiũ pedẽ. quaſi canite lyricũ carmẽ ita: ut obſeruetis numeros et modulationem. CANentes puerum l. i. phębũ et lunã. PROSperã frugum. qa ut diximus plantandi uegetandiq; uim hẽt. CRESCEntem. qa creſcit et decreſcit luna. CEReremq;. Nã et hęc dea ad lunã referẽ. VOLVere. i. ſua reuolutione pficere. Nã ut ad curſum ſolis annus ita ad curſum lunę menſis inſtituitur. SAECulo referẽte. de quo dicemus in carmine ſeculari. HORati. p horatii uatis docilis modorũ.

Delie tutela deæ fugaces
Lyncas & ceruos cohibentis arcu
Leſbium ſeruate pedẽ meiq;
Pollicis ictum.
Rite latonæ puerum canẽtes
Rite creſcentẽ face noctilucam
Proſperam frugum celerẽq; pronos
Voluere mẽſes.
Nupta iam dices ego diis amicum
Sæculo feſtas referente luces
Reddidi carmẽ docilis modorum
Vatis horati.

AD MANLIVM TORQVATVM ODE. VII.

DIFFVGERE NIVES. Nõ ſolum deſcribit: uerũ etiã pingit q̃ uolatile ſit tẽpus: et q̃ momentaneo interuallo fluat. DIFFVGere niues. qa aduẽtu ueris fugat hiẽs. REdeunt iam g. c. quę hiemali frigore aruerant. MVTAt t. u. Longiuſcule proſequitur ueris deſcriptionẽ. GRATia cum geminis ſororibus. Nã et tres eẽ: et quare tres ſint: dictũ ẽ. Hęc ãt ois deſcriptio poetica eſt: Nã uernum tpũs cęteris gratius ẽ. DECreſcẽtia. Duplex ſed cõtraria põt eẽ ſnia: ũt ſit uel decreſcentia. i. ualde creſcentia. Nã uere liq̃ſcentibus niuibus augẽt flumia: et tũc dicã ptereũt ripas. i. tranſiliunt ripas: et ſuo alueo egrediũt. Vel decreſcẽtia q; deprimuet: et ſit ſnia q; minuant: et tunc erit pretereunt ripas. i. eunt pter. i. iuxta ripas neq; illas trãſiliũt. IMMortalia ueſunt. Cũ tpũs quod ẽ mẽſura motus ſẽp fluat nihil erit ſub tẽpus quod duraturũ ſit. ALMVM. quia alat: nã ſole a quo dies ẽ: oia alunt et creſcunt. FRIGora miteſcũt. Mirũ poetę ingeniũ q cũ uer ad uoluptatẽ legẽtis latius deſcripſerit Nunc uelocitate orõnis uelo

PAGE OF TEXT. LEAF 132 (138), RECTO.

Folio. [A⁶, a-z, aa-kk⁸, ll².] 272 ([6] + CCLXIIII + [2]) leaves. Commentary round text. 45 lines of commentary. Headlines and initial-directors.

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Florence: Miscomini, 1482.

174 × 129 mm. Types 3 bis and 4. Leaf VIIII begins: VIDIMVS. excitať cõmiseratio . . . Hain, 8881; Proctor, 6142.

1ª, blank; 1ᵇ, Ode of Poliziano; 2ª-3ª, proem of Landino; 3ᵇ: TABVLA VOCABVLORVM . . . end, 6ᵇ; 7ª: CHRISTOPHORI LANDINI FLORENTINI IN. Q. ‖ ORATII FLACCI CARMINA INTERPRETATIO ‖ NES INCIPIVNT FELICITER. ‖ Text begins 9(iii)ª; lxiª, Odes, book 2; lxxxviiiᵇ, book 3; cxxiiiiª, book 4; cxxxxª, Epodes; clvª, Carmen Saeculare; clviiª, Ars poetica; clxxiiᵇ, Sermones, book 1; clxxxxviiiª, book 2; ccxxiiiiª, Epistles, book 1; ccliiiiª, book 2; end 271ª; 271ᵇ, errata in text; 272ª, errata in commentary; 272ᵇ, blank.

Antonio, the son of Bartolommeo Miscomini of Bologna, issued five books at Venice in the years 1476-1478, and then moved to Florence, where he issued two books in 1481, and continued printing till 1495. During these fifteen years over sixty books still extant are attributed to his press, the greater number of them being of a popular character, while a few appealed to scholars.

286 × 205 mm. Printed on vellum. Inscription on 1ª: Hic liber est mei bartolomei tom̃e. Illuminated initial and coat of arms (erased) on 2ª; the same, with a half border, on 7ª; other initials in blue. From the Bennett collection. Yellow morocco.

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COMINCIA ELNIMPHALE FIESO
LANO DAMORE COMPOSTO PER
LO EXCELLENTE HVOMO MES
SER GIOVANNI BOCCACCI POE
TA FIORENTINO NELQ VALE'
SICONTIENE LO INAMORAMEN
TO DAFRICO ET DIMENSOLA
E ILORO ACCIDENTI ET MORTE

Mor miſa parlar che me nelcore
Grãtp̃o ſtato et factoñ ſuo albergo
Et legato lotien conloſplendore
Etcõque razi acui nõualſe iſbergo
Hauendo colpaſſar dentro ilfauore
Delliocchi dicolei percui rinuergo
Lanocte & ilgiorno pianto con ſoſpiri
Et e cagion ditanti miei martiri

Amore e quel che mi guida & conduce
Nellopera laquale aſcriuer uegnio
Amore e quel cha far queſto minduce
Che laforza midona collo ingegnio
Amore e quel che mia forza & mia luce
Et che dilui tractar mha facto degno
Amroe e quel che miſforza chio dica
Dunamoroſa ſtoria & molto antica

FIRST PAGE OF TEXT.

Libri, c. 1483.

BOCCACCIO, GIOVANNI. NIMPHALE FIESOLANO. 1ª. COMINCIA EL NIMPHALE FIESO‖LANO DAMORE COMPOSTO PER ‖ LO EXCELLENTE HVOMO MES‖SER GIOVANNI BOCCACCI POE‖TA FIOR-

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ENTINO NEL QVALE ‖ SI CONTIENE LO INAMORAMEN‖TO DAFRICO ET DIMENSOLA ‖ E ILORO ACCIDENTI ET MORTE ‖ 63ᵇ. Finis Laus deo. ‖

Quarto. (a-k⁸.) 80 leaves; 26 lines. 126 × 75 mm. Type 1ᵃ. Leaf 9 begins: Quando africo uolea chieder merzede . . . Not in Hain; Proctor, 6243.

Florence: Libri, c. 1483.

1ᵃ-63ᵇ, text; 64ᵃ, register of quires; 64ᵇ, blank.

Bartolommeo di Libri, son of Francesco di Libri, was a Florentine priest. In the Repertorium of Hain he is credited with only four books: in the Index to the Early Printed Books in the British Museum with no fewer than one hundred and twenty-six in the Museum and the Bodleian Library alone, among these being the famous first edition of Homer (No. 403 in this catalogue), and some of the finest Florentine illustrated books. His name is found in one or two books by Boccaccio, in the Florentine Histories of Bruni and Poggio, the Logic of Savonarola, and perhaps in a very few other books. But in the great mass of his work he preferred to remain anonymous, and his responsibility for it can only be inferred from the use in it of one or more of his unusually distinctive types. These were five in number, three roman founts (in the first of which two different stages can be traced), a gothic and a greek. His activity extends from November, 1482, to the end of the century.

209 × 145 mm. From the Didot and Bennett collections. Red morocco, by Hardy-Mennil.

BREVIARIUM CAMALDULENSE. 2ᵃ [red]. Ianuarius hēt dies xxxi. luna úo .xxx. ‖ 9ᵃ, column 1 [red]. Incipit breuiariū ſm cōsuetu‖dinē ordinis camaldulensis. ‖ . . . 394ᵃ. PETRVS DELPHINVS VENETVS ‖ GEN. CA. HOC OPVS MVLTIS ‖ ANTEA LOCIS DEPRAVA‖TVM ACCVRATISS. RED‖DIDIT DILIGENTIA ‖ EMENDATVM PVBLI‖CISQ. SVMPTIBVS ‖ IMPRIMENDVM ‖ PATRVM DE ‖ CRETO CV‖RAVIT ‖ [one blank line.] ‖ IMPRESSIT AVTEM ANTONI‖VS MISCOMINVS IDIBVS ‖ APRILIS FLORENTIAE ‖ .MCCCCLXXXIIII ‖

Octavo. [AA⁸] a-n¹²; A-D¹², E, F⁸; aa-nn¹², oo¹⁰. 394 leaves; 2 columns; 38 lines. 113 × 75 mm. Type 2. Sig. b1 begins: illius amplexabiť me . . . Proctor, 6146.

Miscomini, 1484.

Leaf 1, blank? (wanting); 2ᵃ-7ᵇ, calendar; 8ᵃ-8ᵇ, Easter tables, etc., with examples calculated for 1382, 1383, etc.; 9ᵃ-163ᵃ, column 1, proprium de tempore; 163ᵃ, column 1-164ᵇ, benedictions; 165ᵃ-212ᵇ, psalter and hymnal; 213ᵃ, column 1 (red): Incipit sanctuariuȝ per to‖tum annum . . . end, 343ᵇ; 344ᵃ, column 1 (red): Incipit Cōmune sanctorū. ‖ . . . This is followed by the Office of the Dead, the Office of Extreme Unction with a Litany, Ordo commendationis animae, Officium iuxta feretrum defuncti, benedictions and absolution; end, 392ᵇ; 393ᵃ-394ᵃ, Tabula officij; 394ᵃ, colophon; 394ᵇ, blank.

Printed on delicate vellum, with remarkable illuminations, perhaps executed at the Florentine house of the Order (degli Angeli), which was celebrated in this respect. On 9ᵃ, a rich border surrounds the entire page, with the arms of a bishop (two doves holding a chalice), at the foot. The large initial E contains a portrait of S. John Baptist. On 165ᵃ (sig. A_1) a border round three sides includes a picture of David in a roundel supported by amoretti; 213ᵃ (sig. E_1) has a similar border with a picture of S. Andrew; 344ᵃ (sig. ll_{12}), another border with S. Paul. All these portraits have a particular treatment of the mouth. The British Museum copy also has illuminated borders to pages 9ᵃ, 165ᵃ, and 344ᵃ, with similar schemes of decoration. This supports the theory that the books were decorated in the house of the Order at Florence.

172 × 113 mm. Initials throughout in red and blue, with delicate penwork ornament. The last leaf, which has shrunk through being soaked in warm water, has been inlaid; some letters of the colophon are wanting, and all the text on the page is distorted. From the Bennett collection. Brown morocco, by Thibaron-Joy.

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Florence: Antonius Francisci, 1487. [Venice, c. 1496.]

DIOGENES. EPISTOLAE. 1ª, title: Diogenis Epistole ‖ Bruti ‖ Yppocratis medici ‖ 54ª. FLORENTIAE ‖ facta est harum epistola‖rum impressio Per Antonium ‖ Francisci Venetum. Anno Domini ‖ M. CCCCLXXXVII. X. kalen. Iulias ‖

Quarto. AA-FF⁸, GG⁶. 54 leaves; 30 lines. Initial-directors. 161 × 82 mm. Roman type. Sig. BB1 begins: sarciebā. Venit Alexander . . . Hain, 6193; Proctor, 6329.

1ª, title; 1ᵇ, blank; 2ª-3ª, poem of Franciscus Accoltus to Pius II; 3ª-4ª, prologue by the same; 4ª-23ª, letters of Diogenes; 23ª-24ª, prologue of Rinuccius to Nicholas V; 24ª-36ᵇ, letters of Brutus; 36ᵇ-37ª, letter of Rinuccius to the Cardinal di San Crisogono; 37ª-37ᵇ, the same to Nicholas V; 37ᵇ-54ª, letters of Hippocrates; 54ᵇ, blank.

This, which is without a rival the worst printed book of the fifteenth century, is a reimpression of about 1496, done presumably at Venice, the type used being that of Chr. de Pensis (Cristoforo Pensa da Mandello). The Vitruvius in the same character has the imprint Florentiae in one part, Venetiis in another. The genuine edition of 1487 (Hain, 6194) is admirably printed.

200 × 137 mm. Ex-libris of Sir Edward Sullivan; previously in the Sunderland Library. From the Bennett collection. Red morocco.

403, 404

Libri, 1488.

HOMER. OPERA, GRAECE. 1ª. BERNARDVS NERLIVS PETRO MEDICAE LAVRENTII ‖ FILIO. S. [etc.] 3ª. ΗΡΟΔΟΤΟΥ ΑΛΙΚΑΡΝΑCΗΟC ΕΞΗΓΗCIC ΠΕΡΙ ‖ ΤΗC ΤΟΥ ΟΜΗΡΟΥ ΓΕΝΕCIOC ΚΑΙ ΒΙΟΤΗC ‖ [etc.] 439ᵇ, line 31. *Η τοῦ ὁμήρου ποίησις ἅπασα ἐντυπωθεισα περας εἴλη‖φεν ἤδη σὺν θεῶ ἐν φλωρεντία, ἀναλώμασι μὲν, τῶν εὐ‖γενῶν καὶ ἀγαθῶν ἀνδρῶν, καὶ περὶ λόγους ἑλληνικοὺς σπου‖δαίων βερνάρδου καὶ νηρίου ταναΐδος τοῦ νερϊλίου φλω-‖ρεντίνοιν· πόνω δὲ καὶ δεξιότητι δημητρίου μεδϊόλα‖νέως κρητὸς, τῶν λογίων ἀνδρῶν χάριν καὶ λόγων ἑλληνϊ‖κῶν ἐφιεμένων, Ἔτει τῶ ἀπὸ τῆς χριστοῦ γεννή-‖σεως χιλιο-‖στῶ τετρακοσιοστῶ ὀγδοηκοστῶ ὀγδόω μηνὸς Δεκεμβρίου ‖ ἐνάτη.* ‖

Folio. A-D⁸, E¹⁰; A-Z, et, ꝯ, Ꝛ⁸; AA-ZZ⁸, ETET⁶. 440 leaves, 42 and 440, blank; 39 lines. 236 × 124 mm. Types 1ª and 4. Hain, 8772; Proctor, 6194.

1ª, Preface of Bernardus Nerlius; 1ᵇ-2ᵇ, Preface of Demetrius Chalcondylas; 3ª-41ª, Biography by Herodotus and Plutarch and oration of Dion; 41ᵇ-42, blank; 43ª-250ᵇ, Iliad; 251ª-411ᵇ, Odyssey; 412ª-415ᵇ, Batrachomyomachia; 416ª-439ᵇ, Hymns; 440, blank. In the above title the Greek contractions are expanded.

321 × 220 mm. Without the last blank leaf. From the libraries of M. Wodhull and Lord Gosford. Blue morocco, by Derome.

Another copy.

322 × 217 mm. In two volumes. From the Irwin library. Red morocco, with the arms of Louis XIV.

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Buonaccorsi and Antonius Francisci, 1488-89.

PULCI, Luca. EPISTOLE. 1ª. PISTOLE DI LVCA DE PVLCI ‖ AL MAGNIFICO LORENZO ‖ DE MEDICI ‖ 41ª. Impresso in Firenze per Ser Francescho ‖ bonacorsi &: per Antonio di Francesco ‖ uenetiano nellanno. M. CCCCLXX‖XVIII. Adi xxviii di Febraio. ‖

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Quarto. a-d^{8}, e^{6}, f^{4}. 42 leaves; 30 lines. Initial-directors. 147 × 75 mm. Type 2. Sig. b1 begins: La bocca del leon questa . . . Hain, 13572; Proctor, 6347. **Florence: Buonaccorsi & Antonius Francisci, 1488-89.**

Francesco Buonaccorsi was a priest, and possibly a relation of Savonarola on his mother's side. Between January, 148$\frac{5}{6}$, and November, 1496, he printed upwards of forty books by himself, and five others in conjunction with Antonio di Francesco of Venice. The three types which he used when working by himself are all nearly identical with types used by Miscomini, and it is possible that Buonaccorsi had no printing house of his own, but made use of the presses and types of Miscomini and Antonio di Francesco. The great majority of his books are devotional.

205 × 138 mm. The blank leaf is placed at the beginning. Dark brown morocco, by Hering.

PICUS MIRANDULANUS, JOANNES. HEPTAPLUS. 1^{b}. Robertus Saluiatus Laurentio Medici Sal'. 2^{a}: ¶ HEPTAPLVS IOHANNIS PICI MIRAN-‖ DVLE DE SEPTIFORMI SEX DIERVM GE‖NESEOS ENARRA-TIONE AD LAVRENTI-‖VM MEDICEM. ‖ Prohemium. ‖ **Libri, c. 1490.**

Folio. a-f^{8}, g^{10}. 58 leaves; 29 (28) lines, with marginalia. 167 × 111 mm. Type 2. Sig. b1 begins: tium a deo rerum ordines . . . Hain, *13001; Proctor, 6284.

1^{a}, blank; 1^{b}, letter of R. Salviati; 2^{a}-5^{b}, proem; 6^{a}-11^{a}, second proem; 11^{b}-54^{a}, text; 54^{b}: ¶ EXPOSITIO PRIMAE DIC-‖TIONIS IDEST IN ‖ PRINCIPIO. ‖ End, 57^{a}, line 10: FINIS ‖ 57^{b}, 58, blank.

280 × 205 mm. The last leaf is wrongly bound at the beginning. From the library of William Morris. Modern half vellum.

DANTE ALIGHIERI. CONVIVIO. 1^{a}. CONVIVIO DIDANTE ALI-GHIERI ‖ FIORENTINO. ‖ Impresso in Firenze per ser Francesco bonac-corsi Nel an‖no mille quattrocento nouanta Adi .xx.di septembre. ‖ **Buonac-corsi, 1490.**

Quarto. a-k^{8}, l^{10}. 90 leaves; 39 (38) lines of smaller, 28 of larger type. Initial-directors. 154-155 × 83 mm. Types 1 and 2. Sig. b1 begins: chio mostri come accio mimossi . . . Hain, 5954; Proctor, 6309.

205 × 134 mm. Stamp of an Italian cardinal. Coloured ex-libris, also Italian, with coat of arms and motto: Constantia et labore. Manuscript notes of the sixteenth century. Russia.

CALANDRI, FILIPPO. ARITHMETICA. 1^{a}. Pictagoras arithmetrice introductor‖ [Woodcut.] 2^{a}. Philippi Calandri ad nobilem et studiosu3 Iulia‖num Laurentii Medicē de arimethrica opusculū. 104^{b}. Impresso nella excelsa cipta di Firenze **Morgiani and Joh. Petri, 1491.**

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Florence: Morgiani and Joh. Petri, 1491.

per 3 ‖ Lorenzo de Morgiani et Giouanni ‖ Thedesco da Maganza fi‖nito a di primo di ‖ Gēnaio 1491.

A partire p cento
de 45 ℔ ñe 9 ß
de 50 ℔ ñe 10 ß
de 55 ℔ ñe 11 ß
de 60 ℔ ñe 1~ ß
de 65 ℔ ñe 13 ß
de >0 ℔ ñe 14 ß
de >5 ℔ ñe 15 ß
de 80 ℔ ñe 16 ß
de 85 ℔ ñe 1> ß
de 90 ℔ ñe 18 ß
de 95 ℔ ñe 19 ß
de 100 ℔ ñe 1 ℔

(LEAF 17, RECTO.)

Eglie un canale pieno duue pigiate che e lun go 4 braccia 7 e largo ~ braccia 7 ½ 7 e alto ~ braccia uo ſapere quā to uino rendera calan do p lauinaccia tra il ¼ 7 il ¼ Lioe e 7/24 della te nuta ocupa lauinaccia 7 e 17/24 della tenuta e il uino
rēdera barili >0 ⅚
Eglie untino pieno du ue pigiate che ildiami tro del fondo e 4 brac cia ½ 7 quello di bocca e 3 bracia ½ 7 e alto nel mezo 3 braccia uoſape re quāto uino rendera rēdendo e 17/24 della ſua tenuta 7 rimanendo e 7/24 della tenuta i uinac cia
133 ⅓ barı

(LEAF 96, VERSO.)

CALANDRI. ARITHMETICA, 1491.

Octavo. a^4, b-i, l-o^8, p^4. 104 leaves; 26 lines. 105 × 71 mm. Type 3. Sig. b1 begins: noue . octo . septe . . . Hain, 4234; Proctor, 6352; Kristeller, 77a.

Woodcut illustrations and borders; title-cut, portrait of Pythagoras at a desk, with two pupils drawn on a smaller scale, enclosed in a border, 115 × 79 mm.; figures of hands, a_3 verso, a_4 recto; eight narrow border-pieces and three cross-pieces used to enclose these hands, and again for the multiplication tables, etc., b_4 verso-c_2 verso; three broader borders, two of them repeated, used on c_3 verso-c_5 recto; thirteen small cuts, 25 mm. square, two of them repeated, illustrating problems, used chiefly on l_8 verso-n_5 recto; twenty-one larger cuts, 35 mm. square, and one 72 × 36 mm., illustrating other problems, besides geometrical diagrams, n_6-o_8.

The first of the two problems here shown relates to the yield of wine from a trough of pressed grapes, 4 braccia (a braccia is 27 inches) × 2½ × 2, allowing $\frac{7}{24}$ for waste, so that $\frac{17}{24}$ of the grapes are turned into wine. A cubic braccia being equivalent to five barrels, the answer $70\frac{5}{6}$ barrels is easily reached. In the second problem, on the other hand, the mean measurement has to be taken of a tub 4½ braccia at the bottom and 3½ at the top and 3 braccia high, and use is made of the formula that the circumference of a circle is $\frac{11}{14}$ of the square of the diameter.

Lorenzo Morgiani, son of Matteo Morgiani, like Libri and Buonaccorsi, was a Florentine priest. His partner, Johann Petri, came from Mainz. The fullest form of their joint imprint thus runs: "Ser Laurentio di Mathio chericho florentino e Giovanni di Piero thedesco da Maganza." Their address was "appresso S. Maria Maggiore." They printed about eighty books, in a few of them the name of only one partner being found.

144 × 102 mm. From the library of William Mitchell, with his small black book-plate. Old Italian brown calf, ruled in rectangles, with knotted ornaments, etc., blind and gold, and remains of clasps.

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PANTIERA, Ugo. ALCUNI SINGULARI TRATTATI. 1. ¶ Incominciano alchuni singulari tractati di Vgho ‖ Pantiera da Prato dellordine de Frati minori: nuoua ‖ mēte ricorrepto dipoi che fu stāpato laprima uolta. 71b. ¶ Finito ellibro di Vgho Pātiera pratese layco de lor ‖ dine de Frati minori di San Frācesco/ alquale ce agiū ‖ to piu che a unaltro che sistampo: A di VIIII di Giu ‖ gno. M.CCCC.LXXXXII. El tale Tractatello ch̄ co ‖ mincia. A suoi in Christo dilectissimi: Al Capitolo Quarto decimo. Et anchora ce agiunto piu altre cose ‖ che non sono in quello primo. ‖ ¶ Impresso in Firenze. A di. xv. di Dicembre. M ‖ CCCC.LXXXXII. Per Ser Lorenzo de Morgiani. ‖ & Giouanni da Maganza. Leaf 72 blank. 73a. ¶ Tauola di questo libro del beato Vgho Pantiera da ‖ Prato layco contemplatiuo dellordine de Frati mi-‖ri [sic]: cīoe di san Francesco: elquale ha quattordici Tra ‖ ctati perche seglia giungne uno Tractato che man-‖ do al Ceppo di Prato nuouamente correpto da poi che ‖ fu stampato la prima uolta cīoe A di VIIII. di Giug-‖ no. M.CCCC.LXXXXII. 74a. ¶ Tractato quartodecimo & ultimo o uer Epistola ch̄ ‖ scripse alla compagnia del Ceppo di Prato riducendo ‖ gli allamor di Giesu Christo per septe danze ordina-‖ tamente. ‖ ¶ Finis.

Florence: Morgiani and Joh. Petri, 1492.

WOODCUT ON TITLE.

Quarto. a-i⁸, [*]². 74 leaves; 36 lines. 153 × 90 mm. Type 4. Sig. b1 begins: della passione di Christo . . . Hain, 12503; Proctor, 6354; Kristeller, 320.

One woodcut: a friar writing, another friar, drawn on a smaller scale, sitting in front of the desk, sig. a1, recto, 100 × 75 mm.

197 × 128 mm. On a flyleaf at the end of the book is written a sonnet beginning: O grā misterio del verbo Incarnato . . . At the end is the note Queste Conformita sō ad uso de frate bonaventura da bologna del ordīe mi. 1530. pr maj. From the library of William Mitchell, with his small black book-plate. Brown morocco.

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Florence: Miscomini, 1492.

SAVONAROLA, GIROLAMO. SERMONE DELL' ORAZIONE. 1ª. ¶ Tractato, o uero Sermone della oratione composto ‖ da frate Hieronymo da ferrara. [Woodcut.] 14ᵇ. Impresso in Firenze per Antonio Mischomini ‖ Anno M.CCCCLXXXXII .adi xx. doctobre.

Quarto. a⁸, b⁶. 14 leaves; 36 lines. 155 × 94 mm. Type 5. Sig. b1 begins: accioche aiutandoci luno et laltro . . . Hain, 14405; Proctor, 6160; Kristeller, 382e.

¶ Tractato/o uero Sermone della oratione composto
da frate Hieronymo da ferrara

TITLE-PAGE.

Woodcut: Christ in the Garden of Gethsemane, a chalice held out above Him by an angel's hand, the three disciples asleep in the foreground, Sig. a_1 recto, 101 × 90 mm. For the three other woodcuts of this period in which this subject was treated, see illustrations to Nos. 419, 426, and 440 in this catalogue.

183 × 127 mm. From the library of William Mitchell, with his small black book-plate. Red morocco, by L. Broca.

Morgiani and Joh. Petri, 1493.

ANTONINUS. CONFESSIONALE: CURAM ILLIUS HABE. 1ª. ¶ Tractato uolgare difrate Antonino archiuescouo di‖ Firenze che e intitolato Curam illius habe. [Woodcut.] 2ª. ¶ Incomincia eltractato uolgare del Reuerẽdissimo ‖ padre frate Antonino del ordine de predicatori arci‖uescouo di Firenze intitolato. Curam illius habe che ‖ tracta del modo del cõfessare. 82ª. ¶ Impresso in

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firenze per Ser Lorenzo de morgiani & ‖ Ianni di Piero di magāza oggi questo di xxiii di mag‖gio M.cccc.lxxxxiii. 82ᵇ. [Woodcut.]

Florence: Morgiani and Joh. Petri, 1493.

¶ Tractato uolgare difrate Antonino arciuescouo di Firenze che e intitolato Curam illius habe.

TITLE-PAGE. S. ANTONINO WRITING.

CONFESSION. (LEAF 82, VERSO.)

Quarto. a-i⁸, k⁶, l⁴. 82 leaves; 36 lines. 155 × 91 mm. Type 4. Sig. b1 begins: tale uoto pero dico buone . . . Hain, 1214; Proctor, 6355; Kristeller, 25.

The title of the book is explained in the opening words of the prologue: Curam illius habe. Luce. x. Queste parole dixe ilbuono Sāmaritano allo stabulario o uero abergatore quando gli misse nelle mani lo spogliato da ladroni & ferito amorte poi che egli hebbe misso lolio eluino nelle sue piaghe per gouernallo. Christ the good Samaritan, having poured oil and wine into the wounds caused in us by sin, hands us over to his priest to be strengthened with the sacraments, bidding the priest to whom the penitent is entrusted, "Take care of him."

Two woodcuts: (i) on title, S. Antoninus, 113 × 84 mm.; (ii) 82ᵇ, a priest and his penitent in a chapel, two young men looking on, 99 × 85 mm.

213 × 137 mm. From the library of William Mitchell. With his red and black book-plate. Red morocco, by L. Broca.

CAVALCA, Domenico. FRUTTI DELLA LINGUA. 1ª, title: Libro molto deuoto z spirituale de fructi della lingua. ‖ [Cut.] 3ª, column 1. ¶ In nomine omnipotentis dei patris ‖ & filii & spiritus sancti Amen. ‖ Incomincia Ellibro di frate Domeni-‖cho Caualcha de Vico pisano dellor-‖dine de predicatori

Morgiani and Petri, 1493.

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Florence: Morgiani and Petri, 1493.

intitolato Efructi ‖ della līgua. Et imprima sidichiara nel ‖ primo capitolo che uiene adire oratio‖ne: & chome sidiffinisce Capitolo Pri‖mo. ‖ 89ª, column 2. ¶ Explicit liber & tractatus fructuū bo‖narum linguarum. Deo gratias. Amen. ‖

Libro molto deuoto & ſpirituale de fructi della lingua.

TITLE-PAGE.

[One line blank.] ‖ ¶ Impresso infirēze appresso a sancta ‖ maria maggiore per Ser Lorenzo mor‖giani & Giouāni di Piero tedesco dama‖ganza. Adi quatro di septembre. ‖ M. CCCC. LXXXXIII. ‖

Folio. a^8, b^6, c^8, d^6, e^8, f-o^6. 90 leaves; 2 columns; 39 lines. 214 × 145 mm. Types 1 and 2. Sig. b1 begins: fermare lispargimenti . . . Hain, 4779; Proctor, 6356; Kristeller, 96b.

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1ª, title; 1ᵇ, blank; 2ª-2ᵇ, table; 3ª-89ª, text; 89ᵇ, blank; 90ª, register; 90ᵇ, blank. **Florence: Morgiani and Petri, 1493.**

One cut, measuring 183 × 125 mm., representing Christ standing in a "mandorla," which is upheld by angels. This is one of three woodcuts made for the 1491 edition printed by Morgiani and Giovanni da Maganza of Bettini's Libro del Monte Santo di Dio, in which the three copper engravings of the 1477 edition were freely reproduced upon wood.

Initials (on leaves 2-4 only): D, 50 mm.; P, 23; both black-grounded.

299 × 222 mm. A copy with uncut edges. From the Bennett collection. Dark green morocco.

413

THE WOOL-DEALER. (SIG. E_2 VERSO.)

THE MERCHANT AND CHANGER. (SIG. E_7 RECTO.)

JACOPO DE' CESSOLIS. 1ª. ¶ LIBRO DI GIVOCHO DI SCACCHI ‖ intitolato de costumi deglhuomini & degli ‖ offitii de nobili. [Woodcut.] 2ª. ¶ Incomincia un tractato gentile & utile della uirtu ‖ del giuocho degliscachi cioe intitolato de costumi ‖ deglhuomini & degliufitii denobili: composto pel ‖ Reuerēdo maestro Iacopo dacciesole dellordine de ‖ frati predicatori. 67ᵇ. ¶ Finito e/ illibro utile & bello del giuoco degli scachi ‖ intitolato de chostumi deglhuomini **Miscomini, 1493.**

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Florence: Miscomini, 1493.

& de gliufitii de ‖ nobili & daltri humani stati Cōposto ꝑ Maestro Iaco‖po dacciesole dellordine de frati predicatori ad hono‖re & sollazo de nobili maximamēte di coloro che sāno ‖ ilgiuoco degli schacchi. ‖ ¶ Impresso in Firēze per Maestro Antonio Miscomini ‖ Anno M.CCCCLXXXXIII. ‖ Adi primo di marzo ‖ ¶ Comincia latauola de capitoli . . . 68ᵇ. [Woodcut followed by two eight-line stanzas ending:] daprir laborsa & nō esser auaro ‖ FINIS.

Quarto. a-h⁸, i⁴. 68 leaves; 30 lines. 165 × 99 mm. Type 3. Sig. b1 begins: LAforma della Reina . . . Hain, 4900; Proctor, 6162; Kristeller, 101.

Fourteen woodcuts, of which one is used twice: (1) two men playing chess watched by a king and four others, 112 × 133 mm., sig. a, recto, repeated on i, verso, where it measures 113 × 134 mm., similar differences occurring in other copies, but being probably only due to the two leaves having been differently wetted and dried; (ii-xiv) thirteen cuts, each measuring about 73 × 100 mm., representing respectively the five pieces and eight pawns, viz., a King (a, recto), Queen (a, verso), Judge (b, recto), Knight (b, recto), and rook, *i.e.*, deputy or legate of the king (c, verso), followed by a woodman as the type of a labourer (d, recto), smith (d, verso), wool-dealer (e, verso), merchant and changer (e, recto), doctor (f, verso), taverner (f, verso), watchman (g, verso), and water-carrier (g, recto).

211 × 134 mm. Title-page and three following leaves partly restored. From the library of William Mitchell, with his small black book-plate. Red morocco.

414

Miscomini, c. 1493.

SAVONAROLA, Girolamo. TRACTATO DELLA HUMILITA. 1ª, title: ¶ Tractato diuoto & utile della Humilita composta ‖ per frate Hieronymo da Ferrara ‖ [Cut] 10ᵇ, line 14. ∴∴∴ FINIS ∴∴∴ ‖

Quarto. a⁶, b⁴. 10 leaves; 36 lines. 156 × 91 mm. Type 5. Sig. b1 begins: goni minima tētatione: . . . Hain, 14372; Kristeller, 394a.

Three woodcuts (i) on title-page: Small Pietà (70 × 49 mm.) set slantingly within black ground border (129 × 87 mm.), at the foot of which is the Holy Face upheld by Angels, while at the top is the Father with outstretched hands and the Holy Dove. (2) 3ª (75 × 32 mm.) Flagellation of Christ by two men. (3) 10ᵇ (79 × 68 mm.), Pietà, with instruments of Passion. The first and third of them are found again in Libri's edition, see No. 427 in this catalogue, and the two illustrations to it.

Initials, 22-23 mm.: G, H.

200 × 137 mm. From the Bennett collection. Half green morocco.

415

Miscomini, 1494.

VERGILII ET ALIORUM BUCOLICA, ITALICE. 1ª. ¶ BVCOLICHE ELEGANTISSIMAMEN‖TE COMPOSTE DA BERNAR‖DO PVLCI FIORENTI ‖ NO . ET DA FRANCE ‖ SCO DE ARSO ‖ CHI SENESE ‖ ET DA ‖ HIERONYMO ‖ BENIVIENI FIOREN ‖ TINO ET DA IACO ‖ PO FIORINO DE BONIN ‖ SEGNI SENESE. [Woodcut.] 98ᵇ. ¶ Finite sono lequattro Buccoliche . sopradecte ‖ Con una elegia della morte di Cosimo. ‖ Et unaltra elegia della morte ‖ della Diua Simonetta. Et ‖ risposta della decta ‖ Diua Simonetta ‖ Et unaltra ‖ Elegia ‖ dinuo ‖ uo ‖ ad ‖ gi ‖ unta ‖ Impresse ‖ in Firenze ‖ per Maestro ‖ ANTONIO ‖ MISCHOMINI ‖ ANNO . M.CCCC. LXXXXIIII. ‖ ADI. XVIIII. DEL MESEDAPRILE [Miscomini's device.]

Quarto. a-l⁸, m⁶, n⁴. 98 leaves; 30 lines. 166 × 88 mm. Type 3. Sig. b1 begins: Vien qua fanciul formoso . . . Proctor, 6167.

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Woodcut on title: a man reading at a desk, previously used as the picture of the Judge at the head of Chapter III of the Libro di Giuoco di Scacchi of Jacopo de Cessolis (No. 413). Part of the black background has now been cut away.

195 × 116 mm. From the library of William Mitchell, with his red and black book-plate. Red morocco, by L. Broca.

Florence: Miscomini, 1494.

416

ANTHOLOGIA GRAECA. 1[b] [after Alphabets]. [A]ΝΘΟΛΟΓΙ'Α ΔΙΑΦΟΡΩΝ ΕΠΙΓΡΑΜΜΑ'ΤΩΝ, 'ΑΡΧΑΙ'ΟΙΣ ΣΥΝ‖ΤΕΘΕΙΜΕΝΩΝ ΣΟΦΟΙΣ, [etc.]. 2[a]. ΑΡΧΙΟΥ ΕΙΣ ΤΟΥΣ ΤΕΣΣΑΡΑΣ ‖ ΑΓΩΝΑΣ. 279[b]. Colophon: IMPRESSVM FLORENTIAE PER LAVRENTIVM FRANCISCI ‖ DE ALOPA VENETVM . IIII . IDVS AVGVSTI . M. CCCC‖ LXXXXIIII. ‖

L. F. de Alopa, 1494.

ΩΣΠΕΡ Ο ΤΗΝ ΚΑΘΑΡΑΝ ΤΕΥΔΟΜΕΝΟΣ ΦΙΛΙΑΝ.
ΤΟΝ ΜΕΝ ΓΑΡ ΜΙΣΟΥΝΤΑ, ΠΡΟΕΙΔΟΤΕΣ, ΕΚΤΡΕΠΟΜΕΣΘΑ.
ΤΟΝ ΔΕ ΛΕΓΟΝΤΑ ΦΙΛΕΙΝ ΟΥ ΠΡΟΦΥΛΑΣΣΟΜΕΘΑ.
ΕΧΘΡΟΝ ΕΓΩ ΚΕΙΝΟΝ ΚΡΙΝΩ ΒΑΡΥΝ ΟΣ ΠΟΤΕ ΛΑΘΡΗ
ΤΗΝ ΑΠΟ ΤΗΣ ΦΙΛΙΗΣ ΠΙΣΤΙΝ ΕΧΩΝ ΑΔΙΚΕΙ.

ΑΔΗΛΟΝ.

ΠΛΑΣΤΟΝ ΕΧΕΙΣ ΤΟΝ ΕΡΩΤΑ. ΦΟΒΩΙ ΔΕ ΦΙΛΕΙΣ ΚΑΙ ΑΝΑΓΚΗ
ΤΟΥ ΔΕ ΦΙΛΕΙΝ ΟΥΤΩΣ ΟΥΔΕΝ ΑΠΙΣΤΟΤΕΡΟΝ.

ΕΙΣ ΚΡΙΤΑΣ. ΑΔΗΛΟΝ.

ΘΑΡΣΑΛΕΟΙ ΚΕΛΤΟΙ ΠΟΤΑΜΩΙ ΖΗΛΗΜΟΝΙ ΡΗΝΩι,
ΤΕΚΝΑ ΤΑΛΑΝΤΕΥΟΥΣΙ. ΚΑΙ ΟΥ ΓΑΡΟΣ ΕΙΣΙ ΤΟΚΗΕΣ,
ΠΡΙΝ ΠΑΙΝ ΑΘΡΗΣΩΣΙ ΛΕΛΟΥΜΕΝΟΝ ΥΔΑΤΙ ΣΕΜΝΩι.
ΑΙΤΑ ΓΑΡ ΗΝΙΚΑ ΜΗΤΡΟΣ ΟΛΙΣΘΗΣΑΣ ΔΙΑ ΚΟΛΠΩΝ
ΝΗΠΙΑΧΟΣ ΠΡΩΤΟΝ ΠΡΟΧΕΕΙ ΔΑΚΡΥ ΤΟΝ ΜΕΝ ΑΕΙΡΑΣ
ΑΥΤΟΣ ΕΠΑΣΠΙΔΙ ΘΗΚΕ ΝΕΟΝ ΡΑΙΝ. ΟΥΔΑΛΕΓΙΖΕΙ.
ΟΥΠΩ ΓΑΡ ΓΕΝΕΤΑΟ ΦΕΡΕΙ ΝΟΟΝ, ΠΡΙΝ ΓΕΖΑΘΡΗΣΗι
ΚΕΚΡΙΜΕΝΟΝ ΛΟΥΤΡΟΙΣΙΝ ΕΛΕΓΧΙΓΑΜΟΥ ΠΟΤΑΜΟΙΟ.
Η ΔΕ ΜΕΤΕΙΛΕΙΘΕΙΑΝ ΕΠΑΛΓΕΣΙΝ ΑΛΓΟΣ ΕΧΟΥΣΑ
ΜΗΤΗΡ. ΕΙ ΚΑΙ ΠΑΙΔΟΣ ΑΛΗΘΕΑ ΟΙΔΕ ΤΟΚΗΑ,
ΕΚΔΕΧΕΤΑΙ ΤΡΟΜΕΟΥΣΑ, ΤΙ ΜΗΣΕΤΑΙ ΑΣΤΑΤΟΝ ΥΔΩΡ.

ΓΑΛΑΔΑΙ.

ΟΥΔΕΙΣ ΚΑΙ ΚΑΘΑΡΟΣ ΚΑΙ ΜΕΙΛΙΧΟΣ ΗΛΥΘΕΝ ΑΡΧΩΝ.
ΕΝ ΓΑΡ ΕΝΟΣ ΔΟΚΕΕΙ ΔΟΓΜΑΤΟΣ ΑΝΤΙΓΑΛΟΝ.
ΤΟ ΓΛΥΚΥ ΤΟΥ ΚΛΕΠΤΟΝΤΟΣ. ΥΠΕΡΦΙΑΛΟΥ ΔΕ ΤΟ ΑΓΝΟΝ.
ΟΡΓΑΝΑ ΤΗΣ ΑΡΕΤΗΣ ΤΑΥΤΑ ΔΥ' ΕΣΤΙ ΓΑΘΗ.

ΤΟΥ ΑΥΤΟΥ.

ΜΗΠΟΤΕ ΔΟΥΛΕΥΣΑΣΑ ΓΥΝΗ ΔΕΣΠΟΙΝΑ ΓΕΝΟΙΤΟ.
ΕΣΤΙ ΠΑΡΟΙΜΙΑΚΟΝ. ΤΩι ΔΕΘΟΜΟΙΟΝ ΕΡΩ.

PAGE OF TEXT. (SIG E$_4$ VERSO.)

Quarto. A-Ω, AA-KK[8], [8]. 280 leaves; 28 lines. 160 × 98 mm. Hain, *1145; Proctor, 6406.

1[a], blank; 1[b], Alphabet, Introduction, etc.; 2[a]-272[b], text; 273[a]-279[b], Epigrams and Letter of Lascaris to P. de Medici; 280, blank.

Printed throughout in majuscules. The printer, Lorenzo di Francesco di Alopa, was a

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Florence: L. F. de Alopa, 1494.

Venetian. He printed a dozen books, all Greek or Latin classics at Florence between 1492 and 1496.

222 × 160 mm. This copy contains the genuine letter of Lascaris which is often wanting and supplied by a facsimile. Without the blank last leaf.

From the collections of De Thou, the Comte de Noailles, Grenville, and Lord Gosford. Bound in stamped and coloured Spanish morocco, with the arms of De Thou and his second wife, Gasparde de la Chastre.

417

TITLE CUT: CONFESSION.

Libri, c. 1495.

ANTONINUS. SPECCHIO DI CONSCIENTIA. 1ª. ¶ Somma dello arciuescouo Antonino ‖ Omnis mortalium cura ‖ [Woodcut.] 2ª. ¶ Incomincia uno confessionale uolgare d'l ‖ reuerendissimo padre Beato fratre Antonio ‖ arciueschouo di Firenze del ordine de frati ‖ predicatori: intitolato Specchio di conscien-‖tia elquale e libro degno ꝛ utile a chi deside-‖ra di saluare lanima. 94ᵇ. ¶ Finita lasomma di frate Antonino arciue‖scouo di Firenze. ‖

Quarto. a-l⁸, m⁶. 94 leaves; 27 lines. 154 × 88 mm. Type 3. Sig. b1 begins: colla mente tiene la fede . . . Proctor, 6297.

The beginning of the text, from which the book takes one of its titles, reads: Omnis mortalium cura quam multiplicium studiorum labor exercet: diuerso quidem calle procedit: ad unum tamen beatitudinis finem nititur peruenire. Dice Sancto Seuerino nel libro della philosophicha consolatione: che tutta la chura ꝛ sollecitudine de mortali, etc.

Woodcuts: priests in a chapel confessing a male and female penitent, 123 × 86 mm.; copied from a cut in the Arte del ben morire printed by Johann Clein and Piero Himel in 1490.

195 × 125 mm. From the library of William Mitchell, with his red and black book-plate. Brown morocco.

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418

CAVALCA, Domenico. FRUTTI DELLA LINGUA. 1ª, title: ¶ Libro deuotissimo et spirituale de fructi del‖la lingua. ‖ [Cut.] 142ᵇ. ¶ Impresso in Firenze con sōma diligētia emēdato & cor‖recto/ excepto alcuni fogli del prīcipio di decto tractato: ‖ & tale defecto nō da nostra inaduertentia/ ma da una copia ‖ o uero exēplo tutto corropto & falsificato impresso perlo ‖ adrieto ī firēze ꝑ unaltro nō diligēte impressore ꝑcedette: ‖ Onde noi cio conoscēdo/ inuestigādo altra copia emenda-‖tissima/ secōdo qlla quāto ledebole forze ðl nostro īgegno ‖ cihāno porto/ habbiamo imposto emēdato fine alpresente ‖ tractato. ‖

Quarto. [*²], a-r⁸, s⁴. 142 leaves; 33 lines. 160 × 89 mm. Types 1 and 3. Sig. b1 begins: cosa ciamaestra lo ecclesiastico. Hain, *4777; Proctor, 6287; Kristeller, 96a.

Florence: Libri, c. 1495.

Title-cut (99 × 88 mm.): a cloister in which are two friars, the foremost of whom is speaking to a knot of seven or eight nuns. (Kristeller, cut No. 32.)

One initial, D, 22 mm., imitated from the pen-letters used in manuscripts. Small plain Lombardic letters of two sizes, three-line and two-line.

The faulty edition mentioned in the colophon can hardly be any other than that by Morgiani dated 4th September, 1493. There is a copy of this edition in the present collection (No. 412). 213 × 140 mm. From the Bennett collection. Dark blue morocco, by Canape-Belz

419

¶ La expositione del pater noster Compo
sta per frate Girolamo da ferrara.

TITLE CUT.

SAVONAROLA, Girolamo. EXPOSITIONE DEL PATER NOSTER. 1ª, title: ¶ La expositione del pater noster Compo‖sta per frate Girolamo da ferrara. ‖ [Cut.] 23ª, line 23. ¶ Epistola di frate Hieronymo a una deuota ‖ donna Bolognese sopra lacomunione. 24ᵇ. FINIS. ‖

Libri, c. 1495.

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Florence: Libri, c. 1495.

Quarto. a-c^{8}. 24 leaves; 34 lines. 163 × 89 mm. Types 1^{a} and 3. Sig. b1 begins: alli impii : imperoche quãto . . . Hain, 14445?; Proctor, 6290; Kristeller, 384b.

Title-cut (98 × 87 mm.): Christ in the Garden of Gethsemane kneels to the spectator's right in front of a palisade, an angel bearing a cup appears in the sky: in the foreground the three disciples asleep. This cut is the same as that used in the "Sermone dell' orazione" (Kristeller, 382c). For the three other woodcuts representing the same subject, see Nos. 410, 426, and 440 in this catalogue.

203 × 134 mm. Bound in a volume with seven other tracts of Savonarola. Dark green morocco, by P. Ruban.

420

Iesu tu hai el mondo
ſuauemente pieno
damor dolce & iocondo
che fa ogni cor ſereno
o gran bonta
Iesu fammi morire
del tuo amor uiuace
Iesu fammi languire
con te ſignor uerace
o gran bonta
Iesu fuſſio confiçto
ſopra quel alto legno
doue tiueggo afflicto
Iesu ſignor benigno
o gran bonta

O croce fammi loco
& lemia membra prendi
che del tuo dolce foco
elcor & lalma accẹndi
o gran bonta
Infiamma elmio cor tanto
del tuo amor diuino
ſiche arda dentro tanto
che paia un ſeraphino
o gran bonta
Lacroce & ilcrucifixo
ſien nel mio cor ſcolpito
& io ſia ſempre affixo
in gloria oueglie ito
o gran bonta

FINIS.

LAST PAGE OF TEXT.

Libri, c. 1495.

SAVONARAOLA, Girolamo. OPERETTA DELL' AMORE DI GESÙ. 1^{a}. ¶ Operetta del amore di Iesu Composta da ‖ frate Hieronimo da Ferrara. [Woodcut.] 2^{a}. Tractato dello Amore di Iesu Christi composto da ‖ Frate Hieronymo da Ferrara dellordine de frati predi‖catori Priore disan Marco di Firenze. 21^{a}. ¶ Lauda composta da decto frate Hieronymo ‖ Della consolatione del crucifixo. End. 22^{b}. in gloria oueglie ito o gran bonta ‖ FINIS. [Woodcut.]

Quarto. a, b^{8}, c^{6}. 22 leaves; 33 lines. 160 × 88 mm. Types 1^{a} (text) and 3 (title). Sig. b1 begins: perche sono molto pericolose . . . Kristeller, 374d.

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Woodcuts: (i) the Crucifixion, S. Mary, S. Mary Magdalene, and S. John by the cross, sig. a_1, 99 × 88 mm.; (ii) the Crucifixion, S. Mary and S. John by the cross, sig. c_1, 61 × 55 mm.; (iii) the Trinity, the Eternal Father holding the dead Christ, the Holy Dove hovering above, sig. c_6, 57 × 55 mm.

200 × 131 mm. From the library of William Mitchell, with his small black book-plate. Brown morocco, by L. Broca.

Florence: Libri, c. 1495.

421

SAVONAROLA, GIROLAMO. OPERETTA SOPRA I DIECI COMMANDAMENTI DI DIO. 1ª. ¶ Operetta molto diuota Cōposta da fra Girolamo da Fer‖rara de frati predicatori sopra edieci comāda‖menti di dio diritta alla Madonna o uero Badessa del ‖ munistero delle Murate di Firēze: nella quale sicon ‖ tiene la examina de peccati dogni & qualūche pec‖chatore : che e/ utile

Morgiani and Joh. Petri, c. 1495.

FINITA
E/ queſta deuota & utile operetta
o uero cōfeſſione detta delli dieci
comandamenti.
Impreſſa in Firenze
per Ser Lorenzo morgiani
& Giouanni di Maganza

LAST PAGE OF TEXT.

& perfecta confessione. ‖ [Woodcut.] LA Charita di xp̄o mistringe, etc. 28ᵇ, beneath a woodcut. FINITA ‖ E/questa diuota & utile operetta ‖ o uero cōfessione detta delli dieci ‖ comandamenti . ‖ Impressa in Firenze ‖ per Ser Lorenzo morgiani ‖ & Giouanni di Maganza.

Quarto. a-c⁸, d⁴. 28 leaves; 38 lines. 162 × 93 mm. Type 4. Sig. b1 begins: xime se conoscessi che lhuomo. Hain, 14442; Kristeller, 377a.

The first edition of this tract. The second, from the press of Libri, finished 24th October, 1495, is also in this collection, No. 424.

Woodcuts: (i) a Friar (Savonarola) who is followed by another, hands a book to an abbess kneeling on the left with five other nuns, 77 × 105 mm. Reproduced by Kristeller, cut No. 104; (ii) a friar standing in the courtyard or garden of a nunnery addressing the nuns, 74 × 101 mm.

192 × 125 mm. From the library of William Mitchell, with his larger black book-plate. Brown morocco, by Duru et Chambolle, 1863.

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422

Florence: Libri, c. 1495.

SAVONAROLA, GIROLAMO. TRATTATO DEL SACRAMENTO DELLA MESSA. 1ª. ¶ Tractato del sacramento & de mysterii della messa ‖ & regola utile cõposta da frate hieronymo da Ferrara. [Woodcut.] End 4ᵇ, line 29. & transformati nello amore diuino . . . ‖ LAVS DEO ‖

¶ Tractato del ſacramento & de myſterii della meſſa
& regola utile cõpoſta da frate hieronymo da Ferrara.

TITLE-PAGE.

Quarto. [a⁴.] 4 leaves; 34 lines. 163 × 86 mm. Type 1ª. Leaf 3ª begins: ma parte. Le faccende anchona del conuento . . . Hain, 14351; Kristeller, 391c.

Woodcut: a priest elevating the Host before a congregation, 1ª, 98 × 85 mm.
202 × 134 mm. From the library of William Mitchell, with red and black book-plate. Blue morocco, by L. Broca.

423

Libri, 1495.

SAVONAROLA, GIROLAMO. PREDICA E REVELAZIONI. 1ª. ¶ Predicha ꝛ reuelationi di frate Hieronimo ‖ da Ferrara. [Woodcut.] 46ᵇ. ¶ Predicha di Frate Hieronymo da Ferrara ricorrecta . Stam‖pata in Firenze a di. v. di Septembre . Mcccc.lxxxxv. ‖

Quarto. a-g⁶, h⁴. 46 leaves; 35 lines. 170 × 93 mm. Types 1ª (text) and 3 (title). Sig. b1 begins: stianissimo Re di Francia . . . Hain, 14380; Proctor, 6203; Kristeller, 390b.

Woodcut: friar with attendant greeting eight nuns in a cloister, sig. a_1, 99 × 88 mm.
190 × 130 mm. From the library of William Mitchell, with his red and black book-plate. Brown morocco, by L. Broca.

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424

SAVONAROLA, GIROLAMO. SOPRA I COMMANDAMENTI DI DIO. 1ª. ¶ Operetta molto diuota composta da frate Hieronymo da ‖ Ferrara dellordine de frati predicatori sopra edieci coman ‖ damenti di Dio. 29ᵇ. ¶ Finis. ‖ : diricta alla Madōna/ o uero Badessa del ‖ monasterio delle Murate di Firenze: nella quale sicōtiene ‖ la examina de peccati dogni & qualunque peccatore: che e ‖ utile & perfecta confessione. [Woodcut.] LA Charita di Christo mistringe, etc. Impresso ī Firenze adi . xxiiii . doctobre . Mcccclxxxxv. 30ª, blank. 30ᵇ [Woodcut].

Quarto. a-c⁸, d⁶. 30 leaves; 33 (34) lines. 165 × 94 mm. Type 1ª. Sig. b1 begins: cose ancora che sono in sua potesta . . . Hain, 14443; Proctor, 6204; Kristeller, 377b.

Florence: Libri, 1495.

Woodcuts: (i) friar with attendant greeting eight nuns in a cloister, sig. a_1, 98 × 87 mm.; (ii) the crucifixion, S. Mary, S. Mary Magdalene and S. John by the cross, sig. d_6, 98 × 86 mm.

204 × 131 mm. From the library of William Mitchell, with his red and black book-plate. Blue morocco, by L. Broca.

425

¶Incominciano li capitoli di certa doctrina & de cti notabili di frate Egidio terzo cōpagno di san Francesco.

FIRST PAGE.

EGIDIO, S. CAPITOLI DI CERTA DOCTRINA, etc. 1ª. ¶ Incominciano li capitoli di certa doctrina & de‖cti notabili di frate Egidio terzo cōpagno di san ‖ Francesco. [Woodcut.] 1ᵇ. ¶ Tauola di questo libro. 2ª. ¶ Delli Vitii Capitolo Primo. 19ª. ¶ Qui finiscano licapitoli di certa doctrina

Morgiani and Joh. Petri, c. 1496.

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Florence: Morgiani and Joh. Petri, c. 1496.

& decti ‖ notabili di frate egidio terzo cōpagno di scō frācesco. ‖ ¶ Incomincia uno sermone di sancto Augustino del ‖ uiuere religioso. 20[b], line 24. . Qui finisce il sermone del uiuere religiosamente. ‖

Quarto. a, b[8], c[4]. 20 leaves; 36 lines. 154 × 90 mm. Type 4. Sig. b1 begins: dal uitio: alquale frate egidio rispose. Hain, 104; Kristeller, 132.

Woodcut: S. Egidio kneeling before a cross, at the mouth of a cave, a youth and a friar approaching him.

200 × 132 mm. From the library of William Mitchell, with his larger black book-plate. Purple morocco.

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ſpartire & diſlungare tanto perfectiſſimo amore & ſomma cha rita glimoſtraua & tanta haueua conſolatione di ſtare con epſi Et in queſto nedecte exemplo di cercare quiete & ſolitudine nella oratione.

¶ Meditatione come elnoſtro Signore ando nel horto a fare orationealſuo padre celeſtiale.

ET ponendo gli ginochi nudi ſopra laterra acciochè dimoſtraſſe lahumilita dellamente per lacto&ſegno & tremore inclino ſicapo in terra leuando lemani al cielo. ¶ Conſiderate & contemplate queſto paſſo anime deuote. Oraua loinnamorato Gieſu pitxamente con

b 3

PAGE OF TEXT (SIG. B_8 RECTO) WITH WOODCUT OF CHRIST IN GETHSEMANE.

Morgiani and Joh. Petri, c. 1496.

BONAVENTURA. DIVOTE MEDITAZIONI SOPRA LA PASSIONE. 1[a]. [Woodcut.] ¶ Incominciono lediuote meditationi ſo‖pra lapassione del nostro Signore, chauate ‖ & fondate originalmente sopra sancto Bo-‖nauentura

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Chardinale, del ordine de frati ‖ minori sopra Nicolao de Lira: & etiam so‖pra altri doctori & predicatori approbati. ‖ [etc.] 42ᵇ. ¶ Finite sono lediuote meditationi delnostro signoꝝ Giesu xp̄o. ‖

Quarto. a-d⁸, e⁶, f⁴. 42 leaves; 37-38 lines. 165 × 101 mm. Kristeller, 69b.

Florence: Morgiani and Joh. Petri, c. 1496.

Woodcuts: Christ on the Cross (21 × 36 mm.); Raising of Lazarus; Entry into Jerusalem; Last Supper; Agony in Gethsemane; Betrayal; Christ bearing his Cross; Christ before Pilate; Scourging; Mocking; Crucifixion and Resurrection. Mostly about 108 × 85 mm.

191 × 128 mm. From the Ashburnham library. Limp vellum.

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¶ Tractato della Humilita cõposto per frate Hieronymo da Ferrara

TITLE-PAGE.

SAVONAROLA, Girolamo. TRACTATO DELLA HUMILITA. 1ª. ¶ Tractato della Humilita cõposto per frate Hieronymo ‖ da Ferrara. [Woodcut in border.] 2ª. ¶ Breue & utile tractato di humilita composto dal reueren‖do padre frate Hieronymo da ferrara dellordīe đ pd̄icatori. 10ᵇ, line 17 . . . sempre con uoi. Amen. FINIS. [Woodcut.]

Libri, c. 1496.

Quarto. a⁸, b². 10 leaves; 33 lines. 161 × 93 mm. Type 1ª. Sig. b1 begins: senemarauiglia forte . . .

Woodcuts: (i) figure of Pity, 70 × 25 mm., within border, 130 × 88 mm., as reproduced above; (ii) figure of Pity, 78 × 68 mm. (see page 156).

188 × 125 mm. From the library of William Mitchell, with his book-plate. Red morocco, by L. Broca.

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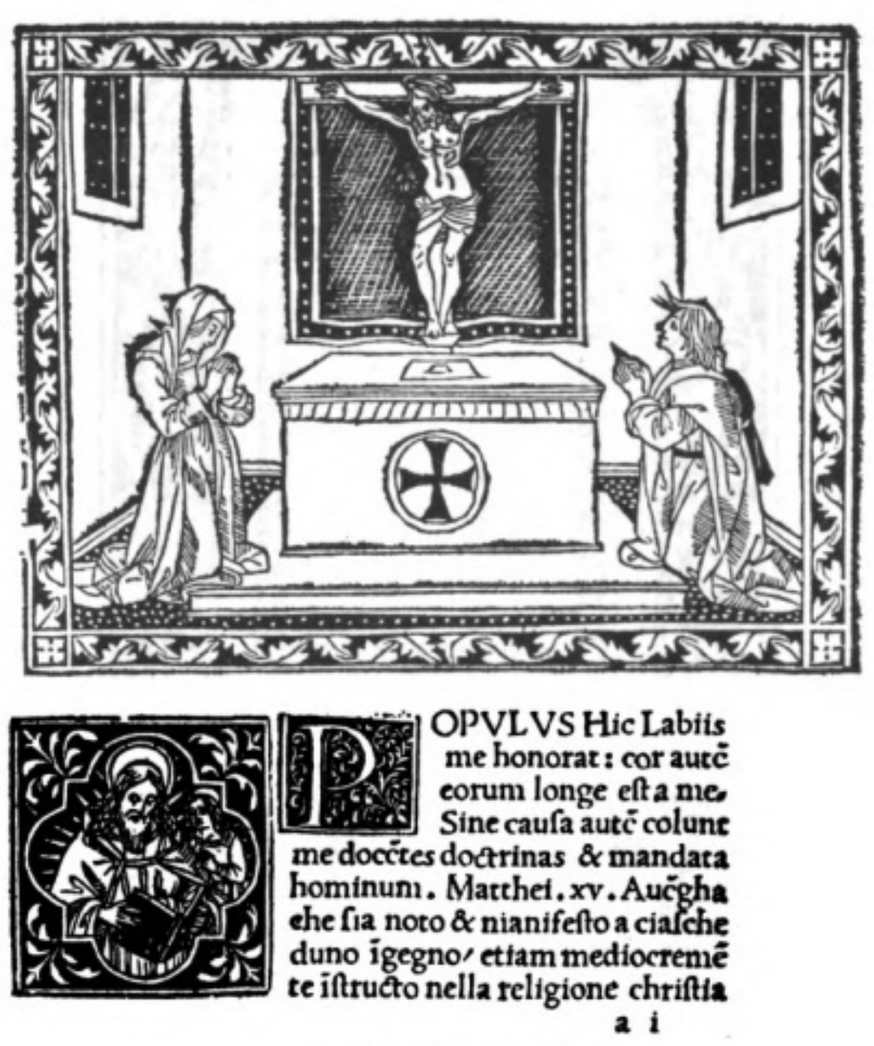
Florence: Morgiani and Joh. Petri, c. 1496.

SAVONAROLA, GIROLAMO. TRATTATO DELL' ORAZIONE MENTALE. 1ª. ¶ Tractato diuoto & tutto spirituale di frate Hierony ‖ mo da Ferrara dellordine de Frati Predicatori in defen ‖ sione & cõmendatione delloratione mentale ‖ composto ad instructione / confirmatione/ ‖ & consolatione delle anime deuote. [Woodcuts.] POPVLVS Hic Labiis ‖ me honorat. 10ᵇ, line 18. per infinita secula seculorum: Amen. ‖ LAVS DEO. ‖


¶ Tractato diuoto & tutto ſpirituale di frate Hierony
mo da Ferrara dellordine de frati Predicatori in defen
ſione & cõmendatione delloratione mentale
compoſto ad inſtructione/ confirmatione/
& conſolatione delle anime deuote

POPVLVS Hic Labiis me honorat: cor autẽ eorum longe eſt a me. Sine cauſa autẽ colunt me doccẽtes doctrinas & mandata hominum. Matthei. xv. Aučgha che ſia noto & nianifeſto a ciaſche duno ĩgegno/ etiam mediocremẽ te iſtructo nella religione chriſtia

a i

FIRST PAGE OF TEXT.

Quarto. a⁶, b⁴. 10 leaves; 36 lines. 155 × 94 mm. Type 4. Sig. b1 begins: midare richezze: ma solo dãmi quello che e/ necessario. Proctor, 6399; Kristeller, 383b.

Woodcuts: (i) a man and woman kneeling on either side of an altar, above which hangs a crucifix, sig. a_1 recto, 84 × 107 mm.; (ii) half figure of S. Matthew, from the Epistole and Evangelii of 1495, same page, 36 × 34 mm.

160 × 94 mm. From the library of William Mitchell, with his red and black book-plate. Green morocco, by L. Broca.

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SAVONAROLA, GIROLAMO. COMPENDIO DI REVELAZIONE. 1ª. ¶ COMPENDIO DI REVELATIONE DELLO ‖ INVTILE SERVO DI IESV CHRISTO ‖ FRATE HIERONYMO DA FERRA‖RA DELLORDINE DE FRA‖TI PREDICATORI ‖ ¶ IESVS MARIA. [Woodcut.] BENCHE Lungo tempo, etc. 48ᵇ. ¶ Impresso in Firenze ad instantia di ser Piero pacini da ‖ Pescia Nel anno M.cccc lxxxx vi. Adi. xxiii. Daprile. [Pacini's triple device.]

Florence: Buonaccorsi, for Pacini, 1496.

WOODCUTS II AND III.

Quarto. a-f⁸. 48 leaves; 37 lines. 162 × 93 mm. Type 3. Sig. b1 begins: ¶ Benedictus Deus & Pater Domini Nostri. Kristeller, 390d.

Woodcuts: (i) a friar preaching, sig. a_1 recto, 75 × 102 mm., Kristeller, cut 105; (ii) the devil dressed as a hermit meets a friar and four holy women, sig. b_3 verso (repeated on c_1 recto), 75 × 102 mm.; (iii) the friar and four holy women before a gate of Florence, angels on the walls, sig. d_4 verso, 76 × 104 mm.; (iv) the triple crown of the B. Virgin, copied from the copper engraving in Buonaccorsi's edition of 18th August, 1495, sig. d_5 verso, 184 × 125 mm.; (v) S. Peter leading the friar, who is followed by the four holy women, reproduced by Kristeller, cut 106, sig. d_8 recto, 75 × 102 mm.

194 × 129 mm. From the libraries of Lord Crawford and William Mitchell, with the latter's red and black book-plate. Vellum.

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Florence: Buonaccorsi, for Pacini, 1496.

BENIVIENI, DOMENICO. TRATTATO IN DEFENSIONE DELLA DOTTRINA DI SAVONAROLA. 1ª. ¶ TRACTATO DI MAESTRO DOMENI‖CO BENIVIENI PRETE FIORENTINO ‖ IN DEFENSIONE ET PROBA‖TIONE DELLA DOCTRINA ‖ ET PROPHETIE PRE‖DICATE DA FRATE ‖ HIERONYMO DA ‖ FERRARA NELLA CITTA ‖ DI FIRENZE [Woodcut.] PROHEMIO. CONSIDERANDO, etc. 50ᵇ. Impresso in Firenze per Ser Francesco Bonaccorsi ‖ Adi xxviii. di Maggio M.CCCCLXXXXVI. [Pacini's small device.]

THE REDEEMED WASHING IN THE BLOOD OF THE CRUCIFIED. (SIG. F_8 VERSO.)

Quarto. a-e⁸, f⁶, g⁴. 50 leaves; 37 lines. 163 × 93 mm. Type 3. Sig. b1 begins: Niente di meno con labuona et recta via. Hain, 2784; Proctor, 6317; Kristeller, 52.

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Woodcuts: (i) a friar speaking to two other friars and five men, sig. a_1 recto, 77 × 98 mm.; (ii) the redeemed washing in the blood of the Crucified, sig. f_8 verso, 179 × 126 mm.

194 × 129 mm. From the libraries of Lord Crawford and William Mitchell, with the latter's red and black book-plate. Vellum.

Florence: Buonaccorsi, for Pacini, 1496.

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SAVONAROLA, Girolamo. ESPOSIZIONE DEL SALMO LXXIX. 1ª. ¶ Proemio di frate Hieromymo da Ferrara dellordi‖ne de p̄dicatori nella expositōe del psalmo. Lxxviiii. ‖ Tradocto in lingua fiorentina da uno suo familiare. ‖ 15ᵇ. ¶ Impresso in Firenze apresso a sancta Ma‖ria maggiore Adi .viii. Di Giu-‖gno. MCCCCLXXX‖XVI. ‖

Morgiani, 1496.

Quarto. a, b⁸. 16 leaves; 36 lines. 153 × 89 mm. Type 4. Sig. b1 begins: phiale & delibuti di optimi . . . Hain, 14436, 14439; Proctor, 6361.

No. 8 in the volume containing eight tracts by Savonarola.

432

SAVONAROLA, Girolamo. LIBRO DELLA SEMPLICITÀ DELLA VITA CRISTIANA. 1ª. LIBRO ‖ Di Frate Hieronymo da Ferrara Della Simplicita ‖ della Vita Christiana Tradocto ‖ IN VOLGARE. 60ª. [Woodcut.] IMPRESSO ‖ In Firenze per Ser Lorenzo Morgiani Ad instan‖tia di Ser Piero Pacini. A di ultimo doctobre ‖ M.CCCCLXXXXVI. 60ᵇ. [Pacini's small device.]

Morgiani, for Pacini, 1496.

TITLE CUT.

Quarto. a-e⁸, f¹², g⁸. 60 leaves; 37 lines. 159 × 90 mm. Type 4. Sig. b1 begins: ra diciamo lo oro esser puro . . . Hain, 14358; Proctor, 6364; Kristeller, 392b.

In quire f each of the twelve leaves is signed, in roman numerals. Woodcut: a friar writing in his cell, sig. a_1 recto, 78 × 98 mm.

202 × 139 mm. From the library of William Mitchell, with his book-plate. Crimson morocco, by F. Bedford.

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433

Florence: Morgiani, for Pacini, 1496.

SAVONAROLA, Girolamo. LIBRO DELLA VITA VIDUALE. 1ª ¶ Comincia illibro della Vita Viduale composto ‖ da frate Hieronymo da Ferrara dellordine ‖ de frati predicatori ad instantia & con‖templatione di molte diuote Vedo‖ue & Vedoui. ‖ 19ᵇ. ¶ IMPRESSO ‖ In Firenze per Ser Lorenzo Morgiani ‖ ad instantia di Ser Piero Pacini ‖ Anno . M. CCCCLXXXXVI ‖ Adi .xxvi. del mēse di Nouēbre ‖

Quarto. a, b⁸, c⁴. 20 leaves; 36 lines. 154 × 89 mm. Type 4. Sig. b1 begins: che trouandolo/ forse trouerra . . . Hain, 14370; Kristeller, 396c.

Two woodcuts, (1) on 1ª (73 × 100 mm.), between title and beginning of text: a friar standing, book in hand, outside a convent, preaching to nuns, one of whom kneels. Found also in the "Commandamenti" of 1495 (Kristeller, 377b. i.); (2) wanting in this copy, and, therefore, presumably on the last leaf, a Pietà. See Kristeller, 396c.

Initials: 29 mm., A; 15-17 mm., A, C, D, G, I, L, M, N, P, Q. The two sets are in the same style, black-grounded, with delicate arabesque ornament.

Leaves 3-6 are bound in the middle of No. 4, and the last leaf is wanting.

No. 5 in the volume containing eight tracts by Savonarola.

434

Libri, 1497.

SAVONAROLA, Girolamo. LETTERA ALLE SUORE DEL TERZO ORDINE DI S. DOMENICO. 1ª. ¶ Fra Hieronymo da ferrara seruo inutile di Iesu christo ‖ alle suore del tertio ordine di san Domenico decte uulgarmē‖te di annalena che habitano nel monasterio disancto uincen‖tio in Firenze & atucte le altre suore & persone diuote & de‖siderose di hauere da lui lettere exhortatorie/ gratia & pace ‖ & gaudio in spirito sancto. ‖ 4ᵇ, line 35. tano anzi diuentano peggiori. ‖

Quarto. (a⁴.) 4 leaves; 33 lines (except the last page). 159 × 94 mm. Type 1ª. Leaf 3 begins: nutrisce lauita sua inquelli/ . . . Hain, 14468?; Proctor, 6220.

1ª-3ᵇ, line 6, the letter, dated 1497, Oct. 17; 3ᵇ, line 8-4ª, line 33, ten rules to be observed in times of tribulation; 4ᵇ, lines 1-35, five rules to be observed before tribulation.

Initial D, 15 mm., Florentine style.

No. 6 in the volume containing eight tracts by Savonarola. Leaves 3-6 of No. 7 are bound between leaves 2 and 3.

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Libri, c. 1497.

SAVONAROLA, Girolamo. SOPRA LA ORAZIONE DELLA VERGINE. 1ª. ¶ Expositione del Reuerendissimo in Christo ‖ padre Frate Hieronymo da Ferrara dellordine ‖ de predicatori sopra la oratione della Vergine ‖ gloriosa/ Composta da lui in lingua uulgare ad ‖ instantia dicerte deuote suore Ferrarese ‖ 12ᵇ, line 13. seculorum Amen. ‖

Quarto. a⁸, b⁴. 12 leaves; 28 lines. 160 × 93 mm. Type 2. Sig. b1 begins: uuol dire tanto come Saluatore . . . Hain, 14449; Proctor, 6286.

Initial A, Florentine style, 15 mm.

No. 3 in the volume containing eight tracts by Savonarola.

436

c. 1497.

SAVONAROLA, Girolamo. SERMONE DELL' ORAZIONE. 1ª. ¶ Sermone della oratione a . M.A. d. S. composto da frate ‖ Hieronymo da Ferrara

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dellordine de frati predicatori. ‖ Prohemio. 12ª, line 32. ¶ Regola del nostro uiuere. ‖ 12ᵇ. DEO GRATIAS. ‖ **Florence: c. 1497.**

Quarto. a⁸, b⁴. 12 leaves; 38 lines. 166 × 103 mm. Two roman types. Sig. b1 begins: in epsa. Ma perche lafragilitade . . . Hain, *14403; Proctor, 6446; Kristeller, 382d.

One woodcut, between title and beginning of text: Christ in the Garden of Gethsemane, as in the "Expositione del pater noster," bound in this same volume.
Initial O, 17 mm., different from those of Libri or Morgiani.
No. 7 in the volume containing eight tracts by Savonarola. Leaves 3-6 are bound in the middle of No. 6.

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SAVONAROLA, Girolamo. TRIUMPHUS CRUCIS. 1ª, title: ¶ Fratris Hieronymi de Ferraria ‖ Triumphus Crucis ‖ De ueritate Fidei. ‖ 96ᵇ. LAVS DEO. **Libri, c. 1497.**

Folio. [A².] a-m⁸. 98 leaves; 34 lines. Headlines and initial-directors. 195 × 121 mm. Types 2 and 3. Sig. b1 begins: q; quicquid est in Deo sit essentialiter . . . Hain, *14342; Proctor, 6225.

1ª, title; 1ᵇ-2ᵇ: ¶ Tabula Capitulorum: . . . 3ª-3ᵇ, proem; 4ª-96ᵇ, text (book ii, 18ᵇ; iii, 46ᵇ, 75ᵇ).
288 × 212 mm. MS. notes, much faded. From the library of William Morris. Brown calf.

438

¶ Breue & utile tractato della Humilita / composto da frate Hieronymo da Ferrara dellordine delli predicatori .

FIRST PAGE.

SAVONAROLA, Girolamo. TRATTATO DELL' UMILTÀ. 1ª. ¶ Breue & utile tractato della Humilita/ composto da ‖ frate Hieronymo da Ferrara **c. 1500.**

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Florence: c. 1500.

dellordine delli ‖ predicatori. 9[b]. ¶ Epistola di frate Hieronymo a una deuota donna Bolo-‖gnese. ‖ 10[b], line 20. FINIS. ‖

Quarto. a[10]. 10 leaves; 38 lines. 166 × 104 mm. Two roman types. Leaf 3 begins: standō ne termini equali . . . Hain, 14375; Proctor, 6447; Kristeller, 394b.

Two woodcuts: (i) beneath title (97 × 88 mm.), Christ standing on a pavement holding his Cross in his left arm, while his right hand drips blood into a chalice; not to be confused with the similar Miscomini cut reproduced by Kristeller, cut No. 16; (ii) 2[a], small cut (57 × 57 mm.) of the Father holding the dead Christ, over whom hovers the Holy Dove; cf. No. 420.

Initial G, Florentine style, 15 mm.

No. 2 in the volume containing eight tracts by Savonarola.

439

¶ Frate Hieronymo da Ferrara ſeruo iutile di Ieſu Xp̃o a tutti li electi di Dio & figluoli del padre eterno deſidera gratia pace & conſola-tione del ſpirito ſancto.

VOlendo noi dilectiſſimi imitare el noſtro ſaluator: El quale molte uolte cedette alla grande ira & acceſo furore delli ſcribi & phariſei habbiamo laſſato il predicare iſino a tanto che allui piacera: Ma ſapendo che il demonio non ſi cura de corpi: ma deſidera le anime & chi

a

FIRST PAGE.

B. de Libri. SAVONAROLA, Girolamo. EPISTOLE. 1[a]. ¶ Frate Hieronymo da Ferrara seruo iutile di ‖ Iesu Xp̃o a tutti li electi di Dio & figluoli del ‖ padre eterno desidera gratia pace & consola-‖tione del spirito sancto. ‖ 14[b], line 6. . . . Questa oratione si uuol fa‖re ogni sera & ogni mattina. ‖

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Quarto. a^8, b^6. 14 leaves; 28 lines. 160 × 92 mm. Type 2. Sig. b1 begins: andate inanzi & non mai . . . Hain, 14451; Proctor, 6218; Kristeller, 381a. **Florence: Libri.**

1^a-5^b, Epistola a tutti gli eletti di Dio; 5^b-8^b, Epistola a certe persone divote perseguitate per la verita da lui predicata; 8^b-11^a, Epistoletta a uno suo famigliare; 11^a-13^b, a suoi diletti fratelli; 13^b-14^b, Orazione fatta in una predica al popolo nel 1495.

Two cuts: (i) on 1^a, above title (97 × 90 mm.), the very fine representation of a man, his hat slung behind him, kneeling in prayer before an altar on which stands a crucifix; (ii) on 14^b, at end of text (98 × 87 mm.), Christ on the Cross, on his right the B. Virgin; on his left, S. Mary Magdalene kneeling, and S. John.

Initials, 15 mm., Florentine: A, B, M, V.

193 × 129 mm. From the Bennett collection. Dark blue morocco, by Lortic fils.

440

¶ La expositione Del pater noster Composta per
Frate Girolamo da Ferrara

¶ Prohemio sopra la expositione del pater noster Cõposta in latino da frate Hieronymo da ferrara dellordine delli frati predicatori: & tradocta pli deuoti cõtẽplatori da uno suo amico ĩ uulgar

RELIGIONE *e* una uirtude per laquale si rend el debito culto a Dio chome ad uniuersale prĩcipio & gouernatorr̃ deltutto. Questo culto *e* ĩ duo modi: exteriorr̃ & interiore: Lo exteriore *e* ordinato allo ĩteriore: poche li sacramẽti dlla chiesa le laude exteriori & tutte altre ceremonie cõ tutto q̃llo che a epse appartiene sono ordĩate a edificare lecose ĩteriori della mẽte. Per tanto el prĩcipale studio dell a uita religiosa di tutti xp̃iani

a

FIRST PAGE.

SAVONAROLA, Girolamo. ESPOSIZIONE DEL PATER NOSTER. 1^a. **A. Tubini, c. 1500.**

¶ La expositione Del pater noster Composta per ‖ Frate Girolamo da Ferrara [Woodcut.] ¶ Prohemio sopra la expositione del pater noster Cõposta in

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Florence: A. Tubini, c. 1500.

lati‖no da frate Hieroynmo [sic] da ferrara dellordine delli frati predica‖tori: & tradocta pli deuoti cōtēplatori da uno suo amico ī uulgaī. 19ª. FINIS. 19ᵇ. Epistola ‖ Deuota & Vtile Di frate Hieronymo ‖ a una deuota donna Bolognese ‖ sopra la sancta comunione. 20ᵇ. FINITA ‖ E/ questa operetta cioe/ La expositione del Pater‖noster con una epistola a una deuota dōna Bolo‖gnese Composte da frate Hieronymo da Ferrara ‖ dellordine de frati predicatori.

Quarto. a, b⁸, c⁴. 20 leaves; 38 lines. 163 × 103 mm. Type 1. Sig. b1 begins: alle tentationi. Preghiamo adunche . . . Proctor, 6428; Kristeller, 384c.

Woodcuts: (i) Christ in the Garden of Gethsemane, sig. a_1 recto, 73 × 102 mm.; (ii) half length of Christ, a_2 verso, a_4 verso, b_7 recto, 32 × 28 mm.; (iii) Christ on the Cross, a_4 verso, b_1 verso, b_3 recto, b_8 verso, 34 × 27 mm.; (iv) half figure of S. Paul, a_6 recto, b_1 recto, 38 × 34 mm.; (v) half length of Hosea (Osea), b_1 recto, b_6 verso, 35 × 34 mm.; (vi) half length of an Evangelist, b_8 verso, 35 × 34 mm.; (vii) friar preaching to nuns in a convent garden or courtyard; cf. No. 421; (viii) friar, with attendant, speaking to six nuns in cloister, c_4 verso, 97 × 86 mm. Cuts iv, v, vi, from Morgiani's edition of the Epistole & Evangelii.

208 × 136 mm. From the libraries of Lord Crawford and William Mitchell, with the latter's red and black book-plate. Half brown morocco.

441

TITLE-CUT: THE TRIUMPH OF DEATH.

A. Tubini, c. 1500.

SAVONAROLA, Girolamo. PREDICA DELL' ARTE DEL BEN MORIRE. 1ª. ¶ Predica del arte del bene morire. [Woodcut.] 1ᵇ. ¶ Predica

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dellarte del bene/ morire facta dal Reuerendo Pa‖dre Frate Hieronymo da Ferrara a di . ii . di No-‖uembre . M.CCCCLXXXXVI. & ‖ racolta da Ser Lorēzo Violi da ‖ la uiua uoce del p̄decto ‖ Padre mētre c̄h ‖ predicaua ‖ . ✠ . ‖. 18ª, line 33. lhuomo sitruoui preparato . ‖ LAVS DEO .

Florence: A. Tubini, c. 1500.

441. SAVONAROLA: PREDICA DEL ARTE DEL BEN MORIRE.
A FLORENTINE'S VISION OF HEAVEN AND HELL. (LEAF 6, VERSO.)

Quarto. a^8, b^6, c^4. 18 leaves; 34 lines. 148 × 99 mm. Type 1. Sig. b1 begins: dicat inimicus meus preualui aduersus eum. Hain, 14391; Proctor, 6423; Kristeller, 375b.

Woodcuts: (i) The Triumph of Death, sig. a_1 recto, 149 × 115 mm., from the edition of the Trionfi of Petrarch, 16th December, 1499; (ii) a Florentine's vision of Death, Hell, and Heaven, sig. a_6 verso, 135 × 115 mm.; (iii) a sick man, with the Devil at his bed's head, Death knocking at the door, a friar preaching, sig. b_4 recto, 87 × 110 mm.; (iv) a sick man, devils at his bed's head, a vision of the B. Virgin, a friar preaching, sig. b_5 recto, 83 × 110 mm.

187 × 128 mm. From the libraries of Thomas Gaisford and William Mitchell, with their book-plates. Red morocco, by Chambolle-Duru.

442

SAVONAROLA, Girolamo. OPERETTE. 1ª. ¶ Operette composte dal reuerendo padre frate Hieronymo da ‖ Ferrara dellordine de frati predicatori. ‖ ¶ Regola a tutti ereligiosi. ‖ ¶ Tractato del sacramento/ & de mysterii della

Libri?: c. 1500.

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Florence: B. de Libri? c. 1500.

messa. ‖ ¶ Regola del ben uiuere composta dal prefato frate Hieronymo/ ‖ mentre era in carcere/ ad instantia dun tauolaccino che logouerna‖ua. ‖ 4^b. FINIS. ‖

Quarto. a^4. 4 leaves; 42 lines. 161 × 102 mm. Type 5. Leaf 3 begins: cedere da se/ ma solo . . . Hain, 14355; Proctor, 6304; Kristeller, 381b.

One woodcut (98 × 87 mm.) between title and beginning of text: Christ on the Cross, the B. Virgin on his right; S. John on his left; S. Mary Magdalene kneeling at the foot of the Cross. Used also in an Amore di Gesu (Kristeller, 374c.).

No. 4 in the volume containing eight tracts by Savonarola. Leaves 3-6 of No. 5 are bound between leaves 2 and 3 of this tract.

PIETÀ FROM NO. 427.

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HERMES TRISMEGISTUS. DE POTESTATE DEI. 1b. Tu quicunque es: qui hæc legis: siue grāma-‖ticus. . . . Line 17. FRAH RHOL. TARVISANVS. ‖ GERAR. DE LISA SCRIPTORI: ‖ MEI COPIAM FECIT. ‖ VT IPSE CAETERIS ‖ MAIOREM COPIAM ‖ FACERET. ‖ .TARVISII. ‖ .M.CCCC.LXXI. NOVEMB. ‖ 2a. ARGVMENTVM MARSILII FI-‖CINI FLORENTINI IN LIBRū ‖ MERCVRII TRISMEGISTI AD ‖ COSMVM MEDICEM PATRIAE PATREM. : :‖ 56b. .FINITVM. ‖ .M. CCCC. LXXI. DIE. XVIII. ‖ .DECEMB. ‖

Treviso: Gerard de Lisa, 1471.

Octavo. [a-d10, e, f8.] 56 leaves; 24 lines. 126 × 79 mm. Type 2. Spaces for Greek words. Leaf 11 begins: uiuite. Abstinete a uentris luxu . . . Hain, 8456; Proctor, 6458.

1a, blank; 1b, editor's preface; 2a-4b, preface of Ficino; 5a-56b, text. The misprint FRAH for FRAN is in the original.

Gerard de Lisa, otherwise Gerard van der Leye, of Harlebeke, near Courtrai, printed four books at Treviso in 1471, and, after an interval of three years, worked there again from the end of 1474 to 1476, producing during that time fourteen more books. In 1477 and the following year he is known to have printed two books at Venice; in 1480, two at Cividale; in 1484, 1485, three at Udino. Then after another interval he reappeared at Treviso in 1492, and printed there another eight or ten books.

199 × 137 mm. Initials in blue or red; capitals touched with yellow. From the Manzoni and William Morris collections. Italian sprinkled calf.

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MAIUS, IUNIANUS. DE PROPRIETATE VERBORUM. 1b. Iuniani Maij parthenopei ad inuictissimum ‖ Ferdinādum regem in librum de priscorum ‖ proprietate verborū prologus fœliciter incipit. ‖ 330a. Egregium opus Iuniani Maij Parthenopei impssuȝ Taruisiæ ‖ per Bernardū de Colonia fœliciter explicit. Anno . M. cccc. lxxvij. ‖

Bernardus de Colonia, 1477.

Folio. a-c10, d, e, f8, g-r10, f8, s10, t8, v10, x8, y10; aa12, bb-ll10. 330 leaves; 2 columns; 51 lines. 207 × 136 mm. Type 1. Sig. b1 begins: Amico hodie cum improbo . . . Hain, *10540; Proctor, 6483.

1a, blank; 1b, dedication; 2a-218b, text, A-N; 219a-329a, text, O-Z; 330a: Iunianus Maius magistro Henrico archiepiscopo ache‖rontino . . . followed by colophon; 330b, blank.

Only three books of Bernardus de Colonia are known. His gothic type, remarkable for containing æ and œ, was imitated at Basel and Nürnberg.

331 × 222 mm. Rubricated throughout; initials in red or blue. Sigs. k-m are bound in the following order: k1, k2, l1, k10, k3-9, l2-9, m1-10, l10. From the Syston Park and William Morris (with autograph) collections. Syston Park and J. H. T. (Sir J. H. Thorold) ex-libris. Green morocco, by R. Storr, Grantham.

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Treviso: Joh. Rubeus, 1480.

STRABO. GEOGRAPHIA. 2ª. [G]Eographiam multos scripsisse nouīus Pater Beatissime Paule II. ‖ Venete . . . 319ᵇ. Strabonis Amasini Scriptoris illustris geographiæ opus finit: qd' Ioānes ‖ Vercellensis ꝑpria impensa uiuētibus posterisq, exactissima diligentia ‖ imprimi curauit. Anno Sal. M.cccclxxx septimo kl. Septembris. ‖

Folio. a¹⁰, b-z, &, A-P⁸, Q⁶. 320 leaves; 39 lines. 220 × 136 mm. Type 1. Sig. b1 begins: exercitum : idoneum satis haꝝ rerum . . . Hain, *15089; Proctor, 6493.

Leaf 1, blank (wanting); 2ª, dedication of Guarinus Veronensis to the pope; 5ª, his second preface to Antonio Marcello; 7ª-319ª, text; 319ª: Bartholomæus Parthenius Gir. Benacēsis Francisco Throno Ludoui‖ci .F. patricio Veneto præclara . S. ‖ 319ᵇ: Strabonis Geographi Europæ a Guarino Veronensi translatæ. ‖ . . . (table); 320, blank (wanting).

The first book printed by Johannes Rubeus (Giovanni Rossi) of Vercelli. He continued at Treviso till 1485, producing, however, no more (as far as is known) than eight books. In 1486 he is found at Venice, and by the end of 1499 had printed there over forty editions, the last four of them in conjunction with his brother Albertinus, who appears then to have taken over the business.

286 × 191 mm. Rubricated; initials in red and blue. From the library of William Morris. Ex-libris of Edward Shipperdson. Russia binding (c. 1840?).

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G. de Lisa, 1492.

JACOBUS COMES PURLILIARUM. 1ª, title: DE LIBERORVM ‖ EDVCATIONE . : : ‖ 16ª. IACOBI PVRLILIARVM COMI‖TIS DE GENEROSA LIBE‖RORVM EDVCATIO‖NE LIBELLVS FAV-‖STE FINIT. ‖ [3 lines blank] ‖ ACCVRATISSIME IMPRESSVM ‖ TARVISII PER GERARDVM ‖ DE FLANDRIA. ANNO SALV-‖TIS. M.CCCC.XCII. DIE . XI. SEP‖TEMBRIS. SVB MAGNIFICO ‖ PRAETORE AVGVS-TINO FOS-‖CARINI. ‖

Quarto. [a⁸, b¹⁰.] 18 leaves, numbered [1+] II-XVIII; 25 lines. 126.5 × 88 mm. Type 4. Leaf 9 begins: hic in patria foroiuliana usus inoleuit . . . Hain, *13608; Proctor, 6506.

1ª, title; 1ᵇ: IOANNIS BAPTISTE VRA‖NII CARMEN ‖ AD LECTO ‖ REM ‖; 2ª, author's dedication; 1ᵇ-16ª, text; 16ᵇ, blank; 17ª: FRANCISCVS NIGER VENETVS: ‖ DOCTOR: IACOBO .N. EXCELLEN-‖TISSIMO PVRLILIARVM COMITI: ‖ VIRO DOCTISSIMO: AC VTRIVS-‖QVE HVMANITATIS PARENTI: ‖ FOELICITATEM . ‖ 18ᵇ: FINIS.

204 × 144 mm. From the library of William Morris. Limp vellum, with ties, by Leighton.

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G. de Lisa, 1492.

HAEDUS, PETRUS. 1ª, title: DE ‖ AMORIS ‖ GENERIBVS. ‖ 7ª. PETRI HAEDI SACERDOTIS POR-‖TVSNAENSIS : AD ALEXANDRVM ‖ EX FRATRE NEPOTEM : IN ‖ ANTEROTICORVM LI‖BRVM PRIMVM PROEMIVM : : ‖ 103. ACCVRATISSIME IMPRESSVM ‖ TARVISII PER GERARDVM DE FLANDRIA ANNO SALV-‖TIS.

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M. CCCC . XCII. DIE. XIII. OC‖TOBRIS . SVB MAGNIFICO ‖ PRAE-
TORE AVGVSTINO ‖ FOSCARINI. ‖ : : FINIS : : ‖

Treviso: G. de Lisa, 1492.

.XXXI.
PETRI HEDI SACERDOTIS ANTE-
ROTICORVM LIBER SECVNDVS:
DE ANTEROTIS NATVRA ET MV
NERE. .XXXV.

EMYLIANVS.

h Aud iniquum fuerit Antoni: ſi quam heri uelſpe ꝓpoſuiſti de Anterote queſtionem: iſtā nunc (ut ès pollicitus) explicabis. Sed illud nō omnino ꝓbo quod diuiſti de Hippolyto: quem eundem eſſe Anterotem uoluiſti. ANTO. Ego ne id Hedē dixi? HEDVS Dixiſti alteꝛ (niſi memoria me fallit) nō diſſimilem alteri uideri: non eūdem eſſe. ANTO. Plane ut deo Emyliane mihi nō liceat ſine teſtibus tecum quicq̄ agere: ita ſæpenumero quæ cum ab aliis tum a me maxime ſunt dicta: haec ſimulas ut aliter accipere: deq̄ his multo aliter ſentire q̄ nel dicamē uel intelligamē a nobis: ne tibi unq̄ deſit arguendi cauſa. EMY. Velim hoc iſto modo factum exiſtimes: ſi ſemp inueneo eſſe animo quiſquā poteſt: q̄q̄ nō plane uideo quæ Anteroris eſſe poſſit ad Hippolytum collatio: cum priorem illum nullius adhuc ut inquis effinxerit poetarum: eamq̄ ob rem cui ſimilis exiſtat: cum nihil ſit omnino: ne cogitari q uidē poteſt: q̄ nulla ſit eruis ad non ens cōparatio. ANTO. Recte ut quidem: ſi Anteroten poete nos

449. HAEDUS: DE AMORIS GENERIBUS. TREVISO: G. DE LISA, 1492.
PAGE OF TEXT. (LEAF 31, RECTO.)

Quarto. [A⁶; a-f⁸, g⁴, h-m⁸, n⁶.] 104 leaves, of which 7-103 are numbered I-XCVII; 25 lines. Headlines. 127 × 90 mm. Type 4. Spaces for Greek words. Leaf 15 begins: amās erubueris . . . Hain, *8343; Proctor, 6507.

1ª, title; 1ᵇ-5ᵇ, table; 6ª-6ᵇ, poem by Quintus Aemilianus Cimbriacus; 7ª-9ᵇ, prologue to book i; 9ᵇ-33ᵇ, text of book i; 33ᵇ-36ᵇ, prologue to book ii; 37ª-61ᵇ, text of book ii; 61ᵇ-64ª, prologue to book iii; 64ª-103ª, text of book iii; 103ª-103ᵇ, poem by Q. Aemilianus, and colophon; 104, blank.

204 × 143 mm. From the Bennett collection. Red morocco, by Trautz-Bauzonnet.

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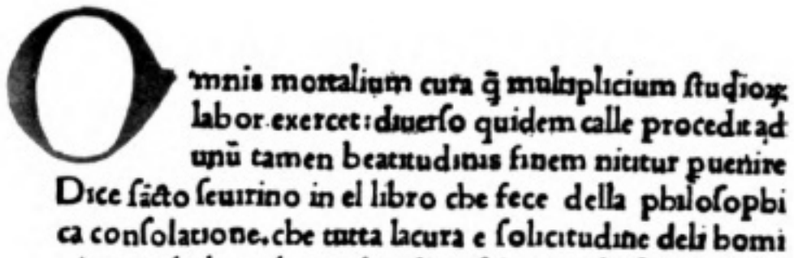
Bologna: Azzoguidi, 1472.

ANTONINUS. CONFESSIONALE INTITOLATO SPECCHIO DI COSCIENZA. 1ᵇ. IESVS MARIA Dominicus ‖ [I]ncomenza vno confessionale uulgar del reuerē ‖ dissimo padre beato fratre Antonino arziuescouo de ‖ fiorenza de lordine di frati predicatori ītitulato Spe‖chio de conscientia : el quale e libro degno et utile a ‖ chi desiderar de saluar lanima; ‖ Le rubriche de la presente opera retrouerai in fine as‖signate; ‖ BONONIAE IMPRESSVM ‖ M CCCC LXXZ ‖



Omnis mortalium cura ꝙ multiplicium ſtudioꝝ labor exercet: diuerſo quidem calle procedit ad unū tamen beatitudinis finem nititur puenire Dice ſācto ſeuerino in el libro che fece della philoſophi ca conſolatione. che tutta lacura e ſolicitudine deli homi ni mortali: laqual e molto diuerſificata neli ſoi exercitii e fatiche: p diuerſe uie caminano de operatione: ma pure ad uno fine tutti itēdeno e ſforzano di uenire zioe de be atitudine. In generale ciaſcuno deſidera deſſer beato. po che ogni homo deſidera che li ſoi appetiti e deſiderii ſia no quietati. & che non limanchi coſa a deſiderare. In par ticulare pochi deſiderano beatitune: pero che nō amano quello in che ſta la uera beatitudine: zioe le coſe le quali poſſano ad eſſa condure la perſona. Non ſidiria el citadi no che e fuora dela ſua citade amaſſe laſtantia de la ſua ci tade quando nō ſe curaſſe de caminare per la uia che cō duce ad eſſa potendolo fare. Beatitudine impoꝛta uno ſtato perfecto per aduniza detuti libem. Colui dice agu ſtino e beato el quale ha zio che appetiſſe & nullo male deſidera. Et pero che in queſto mundo nullo e tanto fe lice che habbia zio chel uole. Sequita che qui non ſe po poſſeder lauera beatitudine. Hora cōcio ſia coſa che idio e la natura noſtra niente fazano in darno: el naturale deſi derio e de beatitudine: la quale in la uita preſēte non ſe troua: conſtrinze la raſone a concluder che ne laltra uita ſe poſſede una uera beatitudine doue equietato e ſatiato ogni deſiderio noſtro iuſto e raſoneuole. Vnde nō ſe tro ua tal felice ſtato in lo purgatorio. pero che le anime che ſtanno in tal luogho hanno grande pene de le quale uori ano eſſer fora. ne etiamdio in lo inferno doue ſono igni & i puntiinceſtimabili. Adunque in cielo empireo e laue

FIRST PAGE OF TEXT.

Quarto. [a-h^{10}, i^{8}.] 88 leaves; 32 lines. Catchwords printed perpendicularly at the end of quires. 165 × 88 mm. Type 2. Leaf 11 begins: superbia quando tal pensiero entra . . . Hain, 1217.

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1ª, blank; 1ᵇ, incipit and imprint; 2ª-84ª, text; 84ª, the commandments in verse; 84ᵇ, two prayers; 85ª: CREDO uulgare facto in rima ‖ 85ᵇ: Rubrice prīcipale de questa opera dil beato ātonino ‖ End, 86ᵇ; 87, 88, blank.

Bologna: Azzoguidi, 1472.

Balthasar Azzoguidi was a citizen of Bologna, and in the years 1471-1481 printed there some five and twenty books. At least five editions of the Confessionale of Antoninus in Italian were printed by him in 1472. Three of these are of the Specchio di coscienza (or Omnis mortalium cura), and two of the Medicina dell' anima; four, two of each, are in the same type, and the fifth is the earliest of all. The present edition is probably earlier than the edition of 132 leaves, 26 lines, which has the imprint at the end, as it contains less matter. It is possible that, as Rugerius was also printing at Bologna in 1472 with this same type, and none of these editions has the printer's name, the duplicate editions represent rival issues, one by Azzoguidi and the other by Rugerius.

240 × 166 mm. Rubricated in red and blue; one illuminated initial. A few manuscript signatures are left. From the library of William Morris. On 2ª are illuminated the arms of the first owner: gules, two pales or. Italian half-vellum (eighteenth century).

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ANTONINUS. CONFESSIONALE. 2ª. [O]mnis mortalium cura q̃ multiplicium studio4 ‖ labor exercet: . . . 88ª. DEO GRATIAS ‖ AMEN ‖

Azzoguidi, c. 1474.

Quarto. [a¹⁰, b-l⁸.] 90 leaves; 32 lines. Catchwords, printed perpendicularly, to quires a-c only, on the last page of each quire. 159 × 94 mm. Type 2. Leaf 11 begins: dine secōdo sancto thomaso . . . Not in Hain.

Leaf 1, blank; 2ª-72ᵇ, text of the confessionale; 72ᵇ-73ª: ricordo breue, etc.; 73ª-85ª, excommunications; 85ª, note on Antoninus; 85ᵇ, prayer of S. Thomas Aquinas; 86ª, the commandments in verse; 86ᵇ, credo in verse; 87ª: Rubrice principale de questa opera del beato Antonino. ‖ End, 88ª; 88ᵇ, 89, 90, blank.

This is in the same type as the editions of 1472, but may be a little later; it can hardly be earlier, as one of those dated 1472 is in Azzoguidi's first type, but it must be earlier than the edition of 1475. It is described by Copinger, ii, 510, from another copy than this.

234 × 165 mm. Rubricated; initials in blue or red; some manuscript signatures. Inscription: Henry de Cessole (a collector at Nice about 1850). From the Bennett collection. Green morocco.

450

BANDELLUS, VINCENTIUS. DE CONCEPTIONE MARIAE. 1ª. Ad illustrissimum z excellētissimum ducem .d.d. Herculem ‖ estensē epistola fratris Vincētii de castro nouo ordinis predi‖catorū narratiua disputatiōis facte de . materia cōceptiōis bea‖te virginis Marie corā celsitudine sua feliciter incipit. ‖ 118ᵇ. Impressum in alma ac inclita ciuitate Bonoñ. per Vgonem ‖ de rugeriis de Regio. Editum per fratrem Vincentium ‖ de castro nouo tordon. Anno domini . 1481. die. 12 . mēsis ‖ Februarii. ‖

Ugo Rugerius, 1481.

Quarto. [a-o⁸, p⁶.] 118 leaves (117 + [1]); leaf-numbering at foot of page; 30 lines. 137 × 95 mm. Type 2. Leaf 9 begins: inordinata appetitus sensitiui . . . Hain, *2353; Proctor, 6552.

1ª-4ª, proem; 4ª-113ª, text; 113ᵇ, poems by Ant. Faventinus and M. L. iuris peritus; 114ª, line 5: Incepit [sic] epistola beati Bernardi de festo conceptionis beate ‖ virginis non faciendo. ‖ 115ᵇ, line 18: Auctor operis ad detractores. ‖ 116ª: Incipit tabula perutilis . . . end, 117ᵇ; 118ª, register, in which the quires are numbered 1-15; 118ᵇ, colophon.

With the exception of the year 1494, during which he printed six books at Pisa, Ugo Rugerius worked at Bologna from 1474 to 1499, producing there over sixty editions. In 1500 he migrated to Reggio, his native city, and began printing there.

204 × 145 mm. One illuminated initial. Other initials and rubrications in red or blue

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Bologna: Ugo Rugerius, 1481.

alternately. "M. Wodhull, Nov: 28th, 1791. Crevenna." Wodhull paid 36*s.* for the book and 10*s.* 6*d.* for binding. At the end, in his writing: "Aug. 16th, 1806." From the Bennett collection. Red morocco, with Wodhull's arms.

451

Plato de Benedictis, 1493.

HERODIANUS. HISTORIAE. 1[b]. a Ngelus Politianus Andreæ Magnanimo suo . S. Efflagi‖tari . . . 3[a], in red. HERODIANI HISTORIAE DE IMPERIO POST ‖ MARCVM VEL DE SVIS TEMPORIBVS ‖ LIBER PRIMVS E GRAECO TRANS‖LATVS ANGELO POLITIANO ‖ INTERPRETE AD INNO‖CENTIVM .VIII. PONTI‖FICEM MAXIMVM ‖ PROHOEMIVM. 68[b]. HERODIANI LIBRORVM OCTO DE IMPE‖RIO POST MARCVM : VEL DE SVIS ‖ TEMPORIBVS : ANGELO PO‖LITIANO INTERPRETE FINIS .·. ‖ Quod quidem opus nouum et aureum Plato de Benedictis acura-‖tissime [sic] Anno Domini .M.CCCC.LXXXXIII. pridie kalē. ‖ septembres Bononiæ q̃ pulcherrimis his Caracteribus impressit. ‖

Folio. aa-hh[8], ii[4]. 68 leaves; 35 (36) lines. Marginalia. 197 × 119 or 149 mm. (35 lines). Type 1. Sig. bb1 begins: Sic ut pars esse comitatus Imperatorii . . . Hain, *8467; Proctor, 6598.

1[a], blank; 1[b], letter of Poliziano dated 1493, May 6; 2[a]-2[b], Poliziano's preface to Innocent VIII; 3[a]-68[b], the text (ii, 13[b]; iii, 24[b]; iv, 36[b]; v, 43[a]; vi, 48[b]; vii, 54[b]; viii, 63[a]); 68[b], colophon, register and printer's mark.

The first edition of Herodianus was printed at Rome by an unknown printer, and dated 20th June, 1493: two Bologna reprints of it followed in the same year, the present edition on 31st August, and one in quarto by Bazalerius de Bazaleriis on 30th September. The pulcherrimi caracteres of which Franciscus de Benedictis boasts in his colophon are an exact copy of the type used from 1481 to 1494 by Miscomini at Florence. Franciscus worked at Bologna from 1487 to 1498, and produced over sixty books. He was known by the nickname Plato, which is used in most of his colophons.

286 × 198 mm. From the library of William Morris. Eighteenth century binding of brown morocco.

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Plato de Benedictis, 1495.

BOSSUS, MATTHAEUS. 1[a], title: DE INSTITVENDO SAPI‖ENTIA ANIMO. ‖ 128[a]. Opus hoc Impressum ē q̃ accuratissima ‖ fide et diligentia licuit : sano distinc‖toq, charactere a Pla‖tone de Be‖nedictis ‖ Bo‖noniæ ‖ Anno Salu-‖tis Milesimo quadrin-‖gentesimo/ nonagesimoquinto ‖ Octauo Idus Nouembres. Laus Deo ‖

Quarto. [aa[4]] A-I, k, L-P[8], Q[4]. 128 leaves. Marginalia and initial-directors. 138 × 84 mm. Type 1. Sig. B1 begins: ne : hæsito equidem : quam . . . Hain, *3677; Proctor, 6609.

1[a], title; 1[b], blank; 2[a]-4[a], preface to Severinus Calchus, the writer's fellow-canon at Verona; 4[b], more elaborate title: MATTHAEI BOSSI VERONEN‖SIS CANONICI REGVLARIS DE ‖ INSTITVENDO SAPIENTIA ‖ ANIMO DISPVTATIO‖NES PER DIES .VIII. ‖ IN PRATIS D. LE‖ONARDI IVX‖TA VERO‖NAM ‖ RELIGIOSISSIME HA‖BITAS LECTOR A‖GNOSCITO, etc.; 5[a]-126[a], text; 126[b], errata; 127[a], epigram by Antonius Aldegathus Mantuanus; 127[b], register and printer's device; 128[a], colophon; 128[b], blank.

227 × 159 mm. Printed on vellum. Illuminated border on 4[b], and nine illuminated initials; eight others in red. Sunderland copy, bought by Mr. Quaritch, December, 1881. From the Bennett collection. Erased early inscription on title; the last word seems to be Fesulis. Mottled calf binding, with a cipher of L, probably only a trade ornament, on the back.

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BOSSUS, MATTHAEUS. SERMO DE PASSIONE CHRISTI. 1ª. MATTHAEI BOSSI VERONENSIS CA‖NONICI REGVLARIS IN IESV CHRI‖STI SALVATORIS PASSIONE FLE-‖BILIS ET DEVOTISSIMVS SERMO. ‖ 12ª. Impressum Bononiæ per Platonem ‖ de Benedictis de Bononia ‖ Anno salutis Milesimo ‖ quadringẽtesimo ‖ et nonagesi-‖moqnto ‖ tertio Idus nouem‖bris ‖ [Register and device.]

Bologna: Plato de Benedictis, 1495.

Quarto. a, b⁶. 12 leaves; 25 (24) lines. Marginalia. 139 × 85 mm. Type 1. Sig. b1 begins: eo uobis donetur latro . . . Hain, *3678; Proctor, 6610.

1ª-11ᵇ, text; 12ª, colophon, register, and printer's device; 12ᵇ, blank.

Printed on vellum. Bound with the De Instituendo Sapientia animo of the same writer. (No. 452.) One illuminated initial.

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BEROALDUS, PHILIPPUS. HEPTALOGUS. 1ª, title: Philippi Beroaldi Libellus Quo ‖ Septem sapientium Sen-‖tentiæ Discu-‖tiuntur. ‖ 23ᵇ. Philippi Beroaldi Heptalogos siue Septem Sa-‖pientes Magna cura Impressum Bononiæ ‖ per Benedictum Hectoris Bono-‖niensem. Anno Salu-‖tis. M. CCCC. LXXXXVIII. ‖ Die. XVIII. ‖ Decẽbris. ‖

Benedictus Hectoris, 1498.

Quarto. a-c⁸. 24 leaves; 27 lines. Marginalia and initial-directors. 151 × 93 mm. Type 9, and Greek. Sig. b1 begins: miles & pauperes cõstringi . . . Hain, *2974; Proctor, 6640.

1ª, title; 1ᵇ, blank; 2ª-2ᵇ, dedication to Joannes Vartimbergensis; 3ª-23ª, text; 23ᵇ, colophon, register, and device; 24, blank.

Device with shaded ground, 72 × 46 mm., as in the Declamatio de ebrioso, 1499. Benedictus, the son of Hector Faelli, is responsible for the publication of about fifty incunabula, some at least of which were printed for him. Thus between 1487 and 1491 several books were printed for him by Franciscus (Plato) de Benedictis, and in the years 1493 and 1494 the phrases "impressum per Benedictum Hectoris" and "impensa" or "impensis Benedicti Hectoris" are both found in his colophons. It appears certain, however, that by 1498 he was printing on his own account. He seems to have published no books in Italian, being concerned exclusively with Latin works.

Rubricated; initials in blue or red and blue. Bound with Beroaldus' Declamatio ebriosi (No. 455), and other tracts.

455

BEROALDUS, PHILIPPUS. DECLAMATIO EBRIOSI. 1ª, title: Declamatio Lepidissima Ebriosi Scortatoris ‖ Aleatoris de uitiositate Disceptantium: ‖ Condita a Philippo Beroaldo. ‖ 20ª. Impressum Bononiæ a Benedicto Hectoris Di‖ligenter & emẽdate Anno Salutis Milesi‖mo undequingentesimo. Illus. Io. ‖ Ben. Reipu. Bononiensis ‖ habenas feliciter ‖ moderā-‖te. ‖

Benedictus Hectoris, 1499.

Quarto. a, b⁸, c⁴. 20 leaves; 27 lines. Marginalia and initial-directors. 151 × 93 mm. Type 9. Sig. b1 begins: cum fide representant : Dirum . . . Hain, *2965; Proctor, 6644.

1ª, title; 1ᵇ-2ᵇ, dedication to Sigismund Gossinger, Canon of Breslau; 3ª-19ᵇ, text; 20ª, colophon, register, and device; 20ᵇ, blank.

Device, with shaded ground, 72 × 46 mm.

Rubricated; initials in red and blue. Bound with Beroaldus' Heptalogus (No. 454), and other tracts.

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Bologna: Benedictus Hectoris, 1500.

BEROALDUS, PHILIPPUS. 1ª, title: ORATIO Prouerbiorum condita a ‖ Philippo Beroaldo/ Qua doctri‖na Remotior continetur. ‖ 27ª. Philippi Beroadi Oratio prouerbialis Impressa ‖ Bononiæ p Benedictum Hectoris chalcogra‖phum accuratissimum Anno Salutis. ‖ M. Vndequingentesimo. Die ‖ xvii. decēbris sub diuo Ioā-‖ne Bentiuolo secun-‖do de patria be‖ne meri-‖to. ‖

Quarto. a-c⁸, d⁴. 28 leaves; 27 lines. 151 × 93 mm. Marginalia and initial-directors. Type 9, and Greek. Sig. b1 begins: disciplinā sceuolarū discere . . . Hain, 2967; Proctor, 6649.

1ª, title; 1ᵇ-2ᵇ, dedication to Christophorus Vaitimillius; 3ª-27ª, text; 27ᵇ, device, as in the Declamatio Ebriosi; 28, blank (wanting).

Rubricated; initials in red and blue. Bound with Beroaldus' Heptalogus, and other tracts.

457

[c. 1505-10.]

FESTA DI SANCTA AGATHA. 1ª, title: La festa di sancta Agata Vergine et Martyre. ‖ [Cut.] 4ᵇ, column 2. Finite la rapresentatione disancta ‖ Agata uergine et martyre. ‖ [One blank line.] ‖ Stampata in Bologna. ‖

Quarto. (a⁴.) 4 leaves; 2 columns; 35 lines. 143 × 109 mm. One roman type. Leaf 3 begins: tu puo senza paura . . .

1ª, title; 1ᵇ, blank; 2ª-4ᵇ, text.

Title cut (99 × 76 mm.) of torture of a female saint, within a black ground border (173 × 124 mm.), bearing candelabra in the side margin, a Holy Face and Cherubs at top, and a Pietà at foot. The cut is copied in reverse from the Florentine S. Agata (Kristeller, Early Florentine Woodcuts, cut 29).

Bound with the Leggenda di S. Verdiana (No. 458).

458

[About 1520.]

LEGGENDA DI SANCTA VERDIANA. 1ª. La diuota leggenda ꝛ vita di sancta Ver‖diana da Castel Fiorentino. ‖ 6ᵇ, column 2. FINIS. ‖

Quarto. a⁶. 6 leaves; 2 columns; 40 lines. 164 × 114 mm. Two types, roman for the text. Leaf 3 begins: Et tucto questo su promissione ‖ . . .

1ª, heading and cut, followed by text; end, 6ᵇ; then cut.

Two woodcuts: (i) 1ª (103 × 71 mm.), a female saint standing between two serpents which she is feeding; (ii) 6ᵇ (103 × 72 mm.), a saint in nun's dress praying before an altar, in the air a vision of Christ in a mandorla upheld by two angels. The cuts in the Florentine edition of 1572, described by Dr. Kristeller (Early Florentine Woodcuts, 427d), are apparently copied from the same original as these.

198 × 143 mm. From the Bennett collection. Red morocco. In the same volume is the Festa di S. Agata.

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459-464

MESUE, JOANNES HEBEN. OPERA MEDICINALIA. 1ᵇ. PETRVS GVLOSIVS DE AMALFIA ‖ PHILOSOPHVS ET MEDICVS. ‖ 2ᵃ. INCIPIT LIBER IOANNIS MESVE DE COMPLEXIONIBVS ‖ PROPRIETATIBVS . ELECTIONIBVS . OPERATIONIBVS‖QVE SIMPLICIVM MEDICINARVM LAXATIVARVM. 201ᵃ. IOANNIS MESVE MEDICI CLARISSIMI CVM CERTA AD‖DITIONE PETRI APPONI MEDICI PRECLARI LIBER FELI‖CITER FINIT PER MAGISTRVM CONRADVM GVLDEN‖MVND DE NVRENBERGA NEAPOLI IMPRESSVS ANNO ‖ DOMINI. M . CCCC . LXXVIII. DIE TERTIA MENSIS IANVA‖RII. ‖

Naples: Conrad Guldenmund, 1478.

Folio. [a¹⁰, b-k⁸, l⁶; m-z, aa⁸, bb¹⁰.] 202 leaves; 41 lines. 237 × 142 mm. Type 1. Leaf 11ᵃ begins: omniū debiliter & tarde soluētiū . . . Proctor, †6718.

1ᵃ, blank; 1ᵇ, editor's preface; 2ᵃ-88ᵇ, de complexionibus, etc. Simplicium medicinarum. 89ᵃ: INCIPIT PRATICA IOANNIS MESVE . DE MEDICINIS PAR‖TICVLARIVM EGRITVDINVM . . . ends 175ᵇ; 176ᵃ: PETRI APPONI MEDICI CLARISSIMI IN LIBRVM IOAN‖NIS MESVE ADDITIO INCIPIT; ends 201ᵃ; 201ᵇ: Tabula quaternoꝝ tocius libri secūduꝫ ordinem ‖ 202, blank (wanting).

Only one book by this printer is mentioned by Hain, the "Epistolae et Carmina Cleonidis" printed 13th March in this same year. There is a copy of the present work in the Bodleian library, and another in the John Rylands.

314 × 226 mm. Initials in red or blue; two pen letters in both colours. From the library of William Morris. The Sunderland copy, bought by Mr. Quaritch at the sale in July, 1882. Eighteenth century red morocco.

460

OFFICIUM BEATAE MARIAE VIRGINIS. 2ᵃ [red]. Ianuarius hꝫ dies xxxi. ‖ . . . 17ᵃ [red]. Incipit officium beate marie ‖ virginis secūdū ꝑsuetudinē ‖ romane curie Ad matutinas ‖ 130ᵃ [red]. Finit officiuꝫ beate virginis ‖ cum omnibus suis requisitio ‖ Impressum Neapoli impen-‖sis Cristiani preller. Anno dñi . M.cccc.lxxxvij. Die xv. ‖ Mensis nouembris. ‖

Chr. Preller, 1487.

Octavo. (aa, bb⁸, a⁸) b-n⁸, o¹⁰. 130 leaves; 17 lines. 89 × 56 mm. Type 1 (not that of 1490). Sig. b1 begins: virginis uteruꝫ . . . Hain, 11990.

Leaf 1, blank; 2ᵃ-13ᵇ, calendar; 14ᵇ [red]: Incipiunt septem gaudia be‖ate marie virginis. ‖ 15ᵇ: Euangelium sancti iohannis. ‖ End, 16ᵃ?; 16ᵇ, cut?; 17ᵃ-60ᵃ, Office of Our Lady (25ᵇ, lauds; 40ᵇ, prime; 44ᵇ, terce; 47ᵇ, sext; 49ᵇ, nones; 52ᵃ, vespers; 57ᵇ, compline); 60ᵇ, Office of Our Lady during Advent; 67ᵃ, Mass of Our Lady; end, 69ᵃ; 69ᵇ, cut; 70ᵃ, Penitential Psalms; 79ᵃ, Litany, Athanasian Creed (87ᵇ), etc.; end, 91ᵃ; 91ᵇ, cut; 92ᵃ, Office of the Dead; end, 121ᵃ?; 121ᵇ, cut?; 122ᵃ, Office of the Holy Cross; end, 125ᵃ; 125ᵇ, cut; 126ᵃ, Office of the Holy Spirit; 129ᵃ, prayers of S. Gregory; end, 130ᵃ; 130ᵇ, blank.

The three Psalms for Tuesday and Friday, and the three for Wednesday and Saturday, ordered to be said at Lauds (35ᵃ-41ᵇ), are in the edition of 1490 appointed for Matins and given a separate section; the other differences between the two editions are noticed in the description of that of 1490.

Five woodcuts, of which in this copy only two survive, viz., on 69ᵇ, David praying in a walled

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acumen. & uicium ſciſſure materie fluxum facientis. qd ſi fuerit ex mala cõ plexione inteſtinoruȝ fluxus ſtatim ſedat. & remouet eũ. ſi deo placet. Inqt Hippocrates poſita ſitia magna in prora capitis ſepe influxit uentri. maxie colerico & ſecundum poſſe completum confortat ſtomacuȝ & epar. Emplaſ trum conſtrīgens uentrem. ℞. ſucci mente. balauſtie albuminis ouorum. fa rine ordei. ſanguinis draconis. apii ſecundum coniecturam tuam. terebinti ne boli armeni. aceti camphore maſticis olibani. picis liquide. pone talem confectionem frigidam ſuper totum uentrem. & maxime ſuper locum ubi exiſtimas primo moueri dolorem & gurgulationeȝ. Dixit. Hippo. ℞. omni mane ieiuno ſtomaco maſticis .ʒ. iii. cum aqua pluuiali. confortat ſtomacũ & uiſcera. & omnes partes membrorum ad inuicem. & ſigillant. & ſanguis dra. eo modo acceptus. eſt expertorum iuuamentorum & maxime cũ ſucco plantaginis.

DOSIVM alia eſt indeterminata .ut. Manipulus .una pars. due partes.
Alia determinata. & hec eſt multiplex. In tali autem multiplicitate illas qui bus cõmuniter practicantes utunt attingam. Incipiemus autem a minimo quo medici doſes menſurant. hic autem ẽ granũ tritici aut ordei. Dicũt igit kyrat eſt pondus granorum ordei. iiii.
Scropulus. ℈. eſt pondus granorum. xx. & eſt tercia pars dragme.
Dragma. ſiue daren. ſiue darchin. ʒ. eſt nona pars uncie. ſcdm ātiquos. apud modernos uero accipitur pro octaua parte uncie. uel pro decima.
Exagium ſiue aureus eſt pondus. ʒ. i. &. S.
Vntia. ℥. continet dragmas. viiii. uel octo. & eſt duodecima pars libre.
Ciatus eſt pondus ponderans. ℥. i. &. S. Cotilia eſt pondus. ℥. viiii.
Libra eſt pondus duodecim, unciarum.
Emina dicta eſt eo ꝙ ſit ſextarii medietaſ. continet autem ciatos nouem.
Eſt autem ſecundum yſidorum menſura liquidorum apprehendens librā. i.
Emina romana eſt. ℥. xx. & ytalica & egiptiaca eſt. ℥. xvi. &. S.
Sextarius eſt pondus librarum duarum.

IOANNIS MESVE MEDICI CLARISSIMI CVM CERTA AD DITIONE PETRI APPONI MEDICI PRECLARI LIBER FELI CITER FINIT PER MAGISTRVM CONRADVM GVLDEN MVND DE NVRENBERGA NEAPOLI IMPRESSVS ANNO DOMINI .M .CCCC . LXXVIII. DIE TERTIA MENSIS IANVA RII.

461. MESUE: OPERA MEDICINALIS. NAPLES: CONRAD GULDENMUND, 1478.
(LEAF 201, RECTO.)

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garden, and on 125[b], the Descent of the Holy Spirit at Pentecost. The cuts and borders together measure 90 × 53 mm. They are too heavily coloured for the style of the original design to be distinguishable. The missing cuts probably represented: 16[b], the Nativity; 91[b], a funeral service; 121[b], the Crucifixion, or the Dead Christ.

Christian Preller, of Bavaria, is only known to have printed four books, of which this is the earliest. Two others were printed in 1490, and the fourth in 1496, all at Naples.

122 × 91 mm. Printed on vellum, with the painted borders and initials (that on 17[a] with a picture of Our Lady); the woodcuts are coloured and surrounded by painted borders. The border on 17[a] has an effaced coat of arms. From the Bennett collection. Old calf, with Spanish lettering.

Naples: Chr. Preller, 1487.

461

OFFICIUM BEATAE MARIAE VIRGINIS. 1[a] [red]. I Anuarius habet dies . xxxj . ‖ . . . 11[a] [red]. Incipit officiū beate Marie uir‖ginis scd'm consuetudine3 Ro‖mane curie. Ad matutinas. ‖ 105[b] [red]. Impressum Neapoli p̄ Mathi‖am Morauum. Anno a natiui‖tate domini . M.cccc.xc. quinta ‖ die mensis Martij. ‖

Sixteens. [aa[10]; a[8]] b-m[8]. 106 leaves; 20 lines. 62 × 40 mm. Type 10. Sig. b1 begins: tuã in omnib9 gentib9 . . .

Moravus, 1490.

1[a]-10[a], calendar; 10[b], cut; 11[a], Office of Our Lady (11[a], matins; 17[a], lauds; 24[a], prime; 24[b], terce; 28[b], sext; 31[a], nones; 33[a], vespers; 37[a], compline; 40[a], three psalms to be said on Tuesday and Friday at matins; 42[b], similar psalms for Wednesday and Saturday); 44[b], Advent Office of Our Lady; 49[b], Mass of Our Lady; end, 51[a]; 51[b], cut; 52[a], penitential psalms; 59[a], litany and prayers, the Athanasian Creed and Aue uerum; end, 68[a]; 68[b], cut; 69[a], Office of the Dead; end, 96[a]; 96[b], cut; 97[a], Office of the Holy Cross; end, 99[a]; 99[b], cut; 100[a], Office of the Holy Spirit; 102[a]-105[b], prayers of S. Gregory, etc., followed by colophon; 106, blank.

The calendar differs a good deal from that of Preller's Horae of 1487, many saints being omitted, and a few added, while some differ. Thus in January, 1487 has Julianus, Marius and Martha, Polycarp, not in 1490; while 1490 has Sebastian (in red) and Geminianus, not in 1487. In February, 1487 has Lucinus, bishop, and 1490 has Fusca V. M. on the same day. In this month, 1487 has five other saints omitted in 1490; while 1490 has only one other not in 1487. In April there are five cases of different saints for the same day. But the chief difference is in September, where 1490 has Januarius in red, while 1487 omits him altogether. On October 8 1490 has Dedicatio S. Martini, omitted by 1487. In December both agree in making Anellus a red-letter day. In the Litany both editions include S. Januarius among the martyrs, but 1490 adds Benedict, Francis, Antony, Dominic and Bernard, and suffrages for all monks and hermits, and all priests and levites. The names of virgins differ a good deal, the most conspicuous variation being the insertion in 1490 of S. Catherine of Siena.

Five woodcuts in borders, measuring 60-63 × 43 mm.: 10[b], the Nativity; 51[b], David playing the harp in a paved court; 68[b], a Funeral Service, apparently in a cloister; 96[b], the B. Virgin seated, holding the Dead Christ, at foot of the Cross; 99[b], Baptism of Christ. Very delicate cuts, especially the last, which Geoffrey Tory might have taken as a model for his smallest Horae cuts. The cuts are coloured and surrounded by gilt lines, and the pages facing them have illuminated initials and floral borders.

When this book was finished Matthias Moravus, of Olmütz, was nearing the end of his career as a printer, during which he had produced about forty books. His earliest dated imprint belongs to the year 1475.

100 × 70 mm. Printed on vellum. Five illuminated borders, with initials, and three coats of arms (one in a border). The cuts are also illuminated. From the Bennett collection. Old red morocco binding with gilt ornament, dating probably from the early part of the sixteenth century.

462

PONTANUS, Ioannes Iovianus. DE FORTITUDINE. 1[b]. Emptor si quid habet viti hic libellus ‖ . . . 2[a]. IOANNES IOVIANI PONTANI DE ‖ FORTITVDINE AD ALFONSVM ‖ DVCEM CALABRIAE LIBER PRI‖MVS

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Matthias Moravus, 1490.

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Naples: Matthias Moravus, 1490.

INCIPIT QVI EST DE FORTI‖TVDINE BELLICA ET HEROICA ‖ 78ᵇ. IOANNIS IOVIANI PONTANI DE ‖ FORTITVDINE OPVS FINIT FELI‖CITER: IMPRESSVM NEAPOLI PER ‖ MATHIAM MORA-VVM/ ATQVE ‖ EMENDATVM ACCVRATISSI ‖ ME ANNO SALVTIS DOMI‖NICAE M.CCCC.LXXXX. ‖ XV. SEPTEMBRIS REG‖NANTE FERDINAN‖DO REGE IN ‖ CLYTO. ‖

Quarto. a-k⁸; l⁸, m¹². 100 leaves; 25 lines. 133 × 86 mm. Type 12. Sig. b1 begins: aut affectibus. An queso / ut . . . Hain, *13256; Proctor, 6708.

1ᵃ, blank; 1ᵇ, verses and errata; 2ᵃ-78ᵇ, de fortitudine; 79, 80, blank; 81ᵃ: IOANNIS IOVIANI PONTANI AD ALFONSVM CALABRIAE ‖ DVCEM DE PRINCIPE LIBER ‖ FELICITER INCIPIT. ‖ End, 99ᵇ: IOANNIS IOVIANI ‖ PONTANI LIBELLVS DE PRINCIPE FI‖NIT FELICI‖TER. ‖ 100, blank.

205 × 147 mm. From the Heber, Cornelius Paine, and Morris libraries (ex-libris of Paine). Inscription, frequently repeated (15th or 16th century): C. Vincentij franci. beneuentarij & suorum posterûm Codex:—. Bound in stiff vellum.

463

Matthias Moravus, 1490.

PONTANUS, IOANNES IOVIANUS. DE OBOEDIENTIA. 2ᵃ. IOANNIS IOVIANI PONTANI AD ‖ ROBERTVM SANSEVERINIVM ‖ PRINCIPEM SALERNITANVM: ‖ IN LIBROS OBEDIENTIAE PRO ‖ HEMIVM INCIPIT FELICITER. ‖ 102ᵇ. IOANNIS IOVIANI PONTANI DE ‖ OBEDIENTIA OPVS FINIT FE‖LICITER IMPRESSVM NE‖APOLI PER MATHIAM ‖ MORAVVM ANNO ‖ SALVTIS DOMINI ‖ CAE. M.CCCC. ‖ LXXXX. DIE ‖ XXV. OC‖TOBRIS ‖

Quarto. a-c⁸; d-k⁸; l-n⁸. 104 leaves; 25 lines. 133 × 86 mm. Type 12. Sig. b1 begins: afficiendus est / quantam æquitas . . . Hain, *13257; Proctor, 6709.

Leaf 1, blank; 2ᵃ-24ᵇ, book i; 25ᵃ-80ᵇ, books ii-iv; 81ᵃ-102ᵇ, book v; 103, 104, blank (103 cut out).

Bound with the De Fortitudine of the same writer (No. 462).

464

Ayolfus de Cantono, 1496.

OFFICIUM BEATAE MARIAE VIRGINIS. 1ᵃ [red]. I Anuarius hēt dies. xxxi. ‖ . . . 17ᵃ [red]. Incipit officiū beate marie uir‖ginis secundum consuetudinē ‖ romane curie. Ad matutinis. ‖ 128ᵇ [red]. Impressum Neapoli ꝑ Ayolfū ‖ de Cātono Ciuē Mediolañ. ‖ Anno dñi . Mcccc.lxxxxvi. ‖ Die .xxii. Mensis Martii. ‖ [Device.]

Octavo. [aa, b⁸; a, b⁸] c-o⁸. 128 leaves; 18 lines. 96 × 59 mm. Type 1. Leaf 25 begins: Eleuauerūt flumina . . .

1ᵃ-12ᵇ, calendar; 13ᵃ-16ᵃ, prayers to SS. Sebastian, Roch, Barbara, and other prayers; 16ᵇ, cut; 17ᵃ-59ᵃ, Hours of Our Lady, and the Advent Office, arranged as in the edition of 1487; 59ᵇ, cut; 60ᵃ-62ᵃ, the Mass; 62ᵇ, cut; 63ᵃ-78ᵃ, the penitential psalms and litany (no Creed); 78ᵇ, cut; 79ᵃ-104ᵃ, Office of the Dead; 104ᵇ, cut; 105ᵃ-110ᵃ, Office of the Cross; 110ᵇ, cut; 111ᵃ-113ᵇ, Office of the Holy Spirit; 113ᵇ, line 15: [red] . . . Sequunt̃ orōnes ‖ ualde bone de oībus apostolis. ‖ followed by the beginning of S. John's Gospel and other prayers; end, 123ᵇ;

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Naples: Ayolfus de Cantono, 1496.

124[a]: [red] Incipit oratio sancti Augustini ‖ ualde bona. ‖ End, 128[a]; 128[b], colophon and device in red (Kristeller, 111).

This edition agrees more with the edition of 1487 than with that of 1490, though some differences in the contents will be noticed. The Litany is identical; the calendar is a good deal fuller, but omits some names given in 1487; but where there is an alternative name it almost always follows 1487.

Five woodcuts measuring about 90 × 55 mm., within borders of a maximum of 133 × 91 mm. 16[b], the Annunciation: the Virgin is kneeling at a prie-dieu in a meadow; in the background is a triumphal arch through which is seen a castle; in front of the arch are two rabbits; 59[b], shepherds adoring the Infant Christ outside the manger, in the background the sacrifice of Isaac; above, God the Father and cherubs; 62[b], David playing a viol under a tree, in the middle distance horsemen and tents, in the background a castle; 78[b], the Entombment, in the background on the left Calvary and the three Crosses, on the right a castle; 104[b], the Crucifixion, nine figures above the Cross, in the background Jerusalem; 110[b], the Descent of the Holy Spirit.

The four woodcut borders may be distinguished by the presence of: (i) two putti in lower border, face at top; (ii) Merman and mermaid with putti in lower border, prophet with scroll, "Ecce Virgo," etc., in outer; (iii) larger putti with a shield between them in lower margin; (iv) putti bearing torch in outer margin.

Ayolfus de Cantono was a citizen of Milan, and presumably a kinsman of the Gasparus de Cantono who printed a book there in 1480. Ayolfus is known to have produced four other books, all at Naples.

135 × 98 mm. Printed on vellum. The woodcuts are coloured. The initials on the pages with borders are painted; the others are printed in red. From the Bennett collection. Limp vellum.

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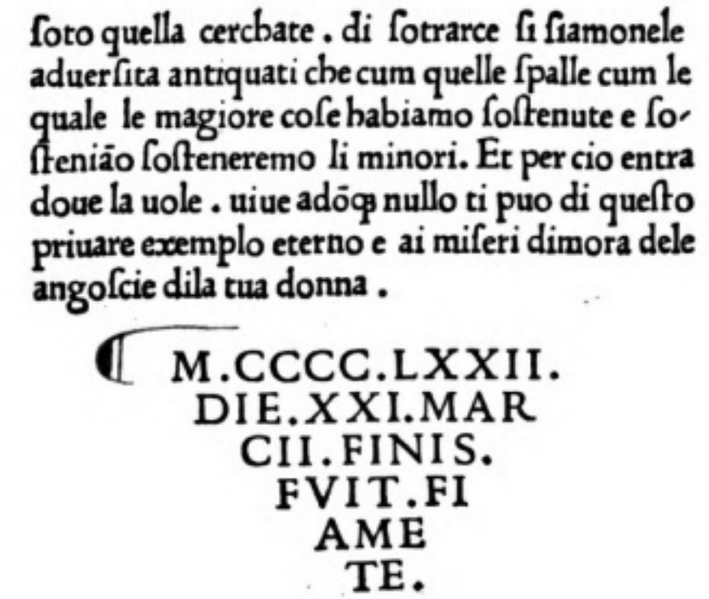
Padua: Barth. de Valdezoccho, etc., 1472.

BOCCACCIO, Giovanni. FIAMMETTA. 1ª. IOHANNIS . BOCHACII . VIRI . EL‖LOQVENTISSIMI . AD FLAMET-‖TAM . PANPHYLI . AMATRICEM ‖ LIBELLVS . MATERNO . SERMO-‖NE . AEDITVS: INCIPIT : PROLO-‖GVS . ARTIFICIOSVS. ‖ 132ª. M.CCCC . LXXII. ‖ DIE .XXI. MAR‖CII. FINIS . ‖ FVIT. FI‖AME‖TE. ‖ (Below:) BAR . VAL. Patauus .F.F. ‖ Martinus de septē arboribus Prutenus. ‖



ſoto quella cerchate . di ſotrarce ſi ſiamonele aduerſita antiquati che cum quelle ſpalle cum le quale le magiore coſe habiamo ſoſtenute e ſoſtenião ſoſteneremo li minori. Et per cio entra doue la uole . uiue adōq; nullo ti puo di queſto priuare exemplo eterno e ai miſeri dimora dele angoſcie dila tua donna .

M.CCCC.LXXII.
DIE.XXI.MAR
CII.FINIS.
FVIT.FI
AME
TE.

BAR . VAL . Patauus . F . F .

Martinus de ſeptē arboribus Prutenus .

LAST PAGE OF TEXT, WITH COLOPHON.

Quarto. [a-k^{10}, l-o^{8}.] 132 leaves; 25 lines. 133 × 83 mm. Type 1. Leaf 11 begins: forza ampliando crescere io negarei . . . Hain, *3291; Proctor, 6755.

1ª-2ª, prologue; 2ª-132ª, text; 132ᵇ: CECVS . ET . ALA-‖TVS . NVDVS ‖ PVER . ET . ‖ PHARE‖TRA‖TV‖S ‖ ISTIS . QVINQVE ‖ MODIS . DEPIN-‖GITVR ‖ DEVS. ‖ AMO‖RI‖S ‖

The first book printed at Padua, and the first edition of Fiammetta. The type in which it is printed is used in no other book. Bartholomaeus de Valdezocco printed seven other books

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with his Prussian partner, Martinus de Septem Arboribus, in 1472 and 1473, and nine or ten others subsequently by himself.

210 × 149 mm. Rubricated; initials in red or blue, except the first, which is illuminated (damaged). Manuscript signatures. "Ex Museo March^{i} de Sterlich." From the Bennett collection. Brown morocco, by Hardy-Mennil.

Padua: Barth. de Valdezoccho, etc., 1472.

466

BAGELLARDUS, PAULUS. DE INFANTIUM AEGRITUDINIBUS. 1^{b}. Incipiunt capitula secundi libri. 3^{a}. AD ILLVSTRISSIMVM PRIN‖CIPEM DOMINVM NICOLA‖VM TRVNO DIGNISSIMVM. ‖ DVCEM VENETIARVM DO‖MINVM SVVM PRECIPVVM. ‖ LIBELLVS DE EGRITVDINI ‖ BVS INFANTIVM PER MAGI‖STRVM PAVLVM BAGELLAR‖DVM A FLVMINE EDITVS IN‖CIPIT FOELICITER. ‖ 40^{a}. M.CCCC.LXXII die xxi Aprilis. ‖ BAR VAL patauus F.F. ‖ MAR de septem arboribus prutenus ‖

Barth. de Valdezoccho, etc., 1472.

Quarto. [A^{2}, a, b^{10}, c^{8}, d^{10}.] 40 leaves; 24 lines. 136 × 84 mm. Type 2. Leaf 13 begins: corrosione facta Et si multa . . . Hain, *2244; Proctor, 6756.

1^{a}, blank; 1^{b}-2^{a}, table of contents; 2^{b}, blank; 3^{a}-40^{a}, text; 40^{b}, blank.

201 × 148 mm. Quires b and c are misplaced. Names of Joseph Jordan, F.R.C.S., and Charles Jordan. Blind stamp on 3^{a}, with coat of arms (a cinquefoil between three knots) and motto ARTE NON VI; on the binding are the arms of the sixth Viscount Strangford. From the Bennett collection. Brown calf, re-backed and re-cornered.

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PARMA

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P.PAPINI STATII SVRCVLI SILVARVM LIBER PRIMVS.

AD STELLAM.

IV MVLTVMQ VE Dubitaui Stella iuuenis optime & ī ſtudiis noſtris eminentiſſime:qua parte uoluiſti:an hos libellos:qui mihi ſubito calore & quadā feſtinandi uoluptate fluxerunt:cū ſīguli de ſinu meo pro cōgregatos ipſe dimitterē. Quid enim quoq; auctoritate editioſs onerari:quod adhuc pro Thebaide mea(q̄uis me reliquerit)timeo.Sed & culicē legimus:& Batracomyomachiam etiam agnoſcimus.Nec quisq̄ eſt illuſtrium poetarū:qui nō aliquid operibus ſuis ſtilo remiſſiore præluſerit.Quid q; hæc ſerum erat cōtinere :cū illa uos certe: quoq; honori data ſunt haberetis .Sed apud cæteros neceſſe ē multum illis pereat ex uenia: cū amiſerint quā ſolā habuerīt gratiā celeritatis.Nullū enī ex illis biduo longius tractū:quædam & in ſingulis diebus effuſa. Quāuis me ore uerum iſtuc uerſus quoq; ipſī de ſe probent.Primus libellus ſacroſanctum hab& teſtem. Sumendū enī erat aloue principium.Cæterum hos uerſus:quos in equū maximum feci īdulgētiſſīo īperatorī: poſtero die quā dedicauerat op9:tradere iuſſus ſū.Potuiſti illud(dic& aliquis)& ante uidiſſe. Reſpōdebis illi tu Stella cariſſime:qui epithalamion tuum:quod mihi iniunxeras ſcis triduo ſcriptū.Audacter mehercles Sed tātum tamē exhametros hab&:et fortaſſe tu pro collega mentieris.Manlius certe uopiſc9 uir

FIRST PAGE OF STATIUS.

Parma: Etienne Coral, 1473.

CATULLUS, Gaius Valerius. CARMINA CUM SILVIS STATII. 1ª. VAL. CATVLLI VERONENSIS POETAE ‖ DOCTISSIMI LIBER . AD CORNELIVM ‖ GALLVM INCIPIT. ‖ 96ª. P. Papinii Statii liber qnt9 explicit:

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quāq̃ nō de-‖sint : qui uelīt epistolam : quæ scribiť Abascantio ‖ Priscille marito nō esse principiū qnti : sed īterpo‖sitā ī quarto : & syluas solū in libros quatuor esse ‖ diuisas. Quod quidē cōstare uideť ex his uerbis ‖ poetæ . Quare plura ī quarto ſyluaꝝ : q̃ ī priorib⁹ ‖ Correctū p .d. frāciscū puteolanū : & uere ultra im‖pressionē uenetiis factā ī .iii. milib⁹ locis emēda-‖tū .s. Catullū : & Syluas : ut tu lector ābob⁹ exēpla-‖rib⁹ experiri poteris : ita q̃ nullo mō ītelligi pos-‖sūt : & cætera. ‖ Impressum Parmæ per me Stephanū Corallū. An‖no Christi. M.cccclxxiii . secūdo caℓ. septembris : ‖

Parma: Etienne Coral, 1473.

Quarto. [a-m⁸.] 96 leaves; 34 lines. 189 × 97 mm. Type 1. Initial-directors. Leaf 9 begins: Sis quocunq; tibi plac& . Hain, 4756; Proctor, 6840.

1ª-35ᵇ, Catullus; 36ª: P. PAPINIE STATII SVRCVLI SILVARVM ‖ LIBER PRIMVS. ‖ (Book ii, 48ᵇ; iii, 60ᵇ; iv, 72ª; v, 83ᵇ); end, 96ª; 96ᵇ, blank.

The Venetian edition stigmatized in the colophon is that of Vindelinus de Spira, of whom the present editor, Francesco da Pozzuoli, frequently fell foul, as, for instance, in his edition of Tacitus (Hain, 15219). Printing had been introduced into Parma in 1472 by Andreas Portilia. Etienne Coral was the second printer there, and this is his second book. By 1479 he had produced a dozen others, and then seems to have stopped. He came from Lyon.

293 × 199 mm. One red initial on 1ª. From the library of William Morris. Ex-libris of Sir Edward Sullivan. On 96ᵇ an elaborate paraphe with the letters a e r d'; below: Azonus. French 18th century red morocco.

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Jnapit Dialogus qui uocatur Scrutiniuz scripturaz cõpositus per reuerendũ patrẽ. Dominũ Paulũ de sctã Maria. Magistrũ in theologia. Episcopũ Burgensẽ Archicancellariuz serenissimi Principis domini Johannis regis Castelle et Legionis'. Quem composuit post additiones per eum compositas ad postillaz Nicolai de Lira. Anno domini. M. CCCC. xxxiiij. Anno uero etatis sue Lxxxj.

Scrutamini scripturas in quibꝫ putatis uitã eternã habere. ⁊ ille sunt q̃ testimoniũ perhibẽt de me Jo. quito. Christus uolẽs iudeos instruere circa ipsius cognitõez. in qua uita eterna cõsistit. Juxta illud Jo. xvij. Hec est uita eterna. ut cognoscant te deum. et quẽ misisti filium tuũ. que quidẽ cognitio per sacranũ scripturaz scrutiniũ habetur. De quo ps. Beati qui scrutantur testimonia eius. ⁊c. Eos de huiusmõi scrutinio facãdo exhortabatur dicẽs. Scrutamĩ scripturas. ⁊c. In quibꝫ uerbis tria notantur. que ad cognitionẽ christi per intelligentiam diuinaruz scripturaruz requiruntur. Vnũ ẽ quod misteria christi in sacra scriptura tradita. non sunt querenda solum superficialiter ⁊ perfunctorie. sed diligẽter ⁊ per modũ scrutãtis. Vt uerus sensus littere clarius seu uerius reperiatur. ad modũ illius qui rem latentẽ per obscuritatez seu confusionẽ in aliqua domo per diligẽs scrutiniũ uult reperire. Vñ Sophonie primo. Deus intendẽs cogitationẽ in Jherusalem occulte perpetrataz reuelare dicebat. In illo tempore scrutabor Jherusalem in lucernis. Per lucernas enĩ cõsueuerũt abscondita in latibulis seu obscuritatibꝫ reperiri. Quod quidẽ scrutiniũ scripturarum in primitiua ecclesia audiẽtes Apostolorũ doctrinã continue exercebãt. De quibꝫ. Act. decimo septimo. Quotidie scrutãtes scripturas si hec ita se haberẽt Seanduz uero quod in predicto uerbo notatur est. quod nõ solum ex scripturis sacri canonis. s. ueteris testa. sunt accipiẽda testimonia christi. sed etiã ab aliis scripturis apud ipsos hebreos autenticas. Et ideo dixit. In quibus putatis

FIRST PAGE OF TEXT.

Mantua: Johannes Schallus, 1475.

PAULUS DE SANCTA MARIA. SCRUTINIUM SCRIPTURARUM. 1ª. Incipit Dialogus qui uocatur Scrutiniuꝫ ‖ scripturaꝛ cõpositus per reuerendũ patrẽ. Dominũ Paulũ ‖ de sctã Maria. Magistrũ in theologia. Episcopũ Burgensẽ ‖ Archicancellariuꝫ serenissimi Principis domini Iohannis ‖ regis Castelle

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et Legionis. Quem composuit post additio‖nes per eum compositas ad postillaʒ Nicolai de Lira. Anno ‖ domini. M.CCCC. xxxiiij. Anno uero etatis sue Lxxxj. ‖

Mantua: Johannes Schallus, 1475.

249ª. Eterne laudes sint regi . luce superna
Qui dedit hoc cunctis . quod referatur opus.
Hoc iudeorum pandens enigmata . ꝛ artes
Mentis aberrantum diluit omne malum.
Tempore quo gaudet Lodouico principe Mantos
Facta uigent cuius splendida per Latium.
Hoc opus impressit rerum scrutinia Schallus
Iohannes doctor artis Apollinee.

. Anno domini Millesimo ‖ quadringentesimosep-‖tuagesimoquinto. ‖

Folio. [a], b-o¹⁰ and ⁸ alternate, p-r⁸; A-L¹⁰ and ⁸ alternate; M, N¹⁰. 270 leaves; 39 lines. 191 × 112 mm. Types 1 and 2. Sig. b1 begins: nominari . ut in tertio mō . . . Hain, 10765; Proctor, 6898.

1ª-149ᵇ, text of Part I; 150, blank; 151ª-249ª, text of Part II; 250, blank; 251ª, Tractatulus multum utilis ad cōuincendum iudeos de ‖ errore suo . quem habent de messia adhuc uenturo . ꝛ obser‖uantia legis mosaice; 269ᵇ, Explicit Epistola Rabbi Samuelis quam ‖ scripsit ad Rabbi Ysaac magistrū sinagoge. ‖ 270ª, second colophon; 270ᵇ, blank.

The signatures from b to g are stamped in by hand near the outer edge of the page, from h onwards printed. The first quire has no signature. Paulus de S. Maria, born in 1350, was bishop of Cartagena for ten years before his translation to Burgos, which see he held for twenty years. According to Gams he died at the age of eighty-five in 1435. This contradicts the statement in the heading given above that he was eighty-one in 1434.

Johann Schall, a German, was the fifth printer at Mantua, and is known to have printed three other books.

289 × 204 mm. Rubricated in red and blue. From the library of William Morris. Previously belonged to the Church of S. Francesco della Vigna at Venice. Bound for Mr. Morris in brown morocco, stamped, with clasps.

469

EUSEBIUS. ECCLESIASTICA HISTORIA. 1ᵇ. ILLVSTRISSIMO & Inuictissimo Mantuanorum Principi ‖ Frederico Gonzage Iohannes Schallus Herosfeldensis physicus ‖ obsequentissimus. ‖ [etc.] 171ᵇ, line 23. Explicit liber ecclesiastice hystorie. ‖

Johannes Schallus, 1479.

Transtulit Ausonias istud Rufinus ad aures
Eusebii clarum Caesariensis opus .
Schallus Ioannes celebri Germanicus arte
Aere premit. Mantus principe Foederico.
Quom datus est finis . referebat Iulius annos
Mille quater centum septuaginta nouem.
Hunc eme qui docti nomen . qui lumen Olimpi
Quaeris . habet praesens munus utrūqʒ liber.
Hinc coeleste bonum : sanctoqʒ docebere mores
Et prodesse magis lectio nulla potest.

Folio. [a-x⁸, y⁴.] 172 leaves, the last blank; 34 lines. 188 × 110 mm. With catchwords. Hain, *6711; Proctor, 6908.

1ª, blank; 1ᵇ-2ᵇ, letter of Schallus to F. Gonzaga; 3ª-8ᵇ, index to chapters; 9ª, prologue of Rufinus; 10ª-171ᵇ, text; 172, blank.

298 × 195 mm. From Lord Gosford's library. Brown russia, by C. Lewis.

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470. VALTURIUS: DE RE MILITARI. VERONA: JOHN OF VERONA, 1472.

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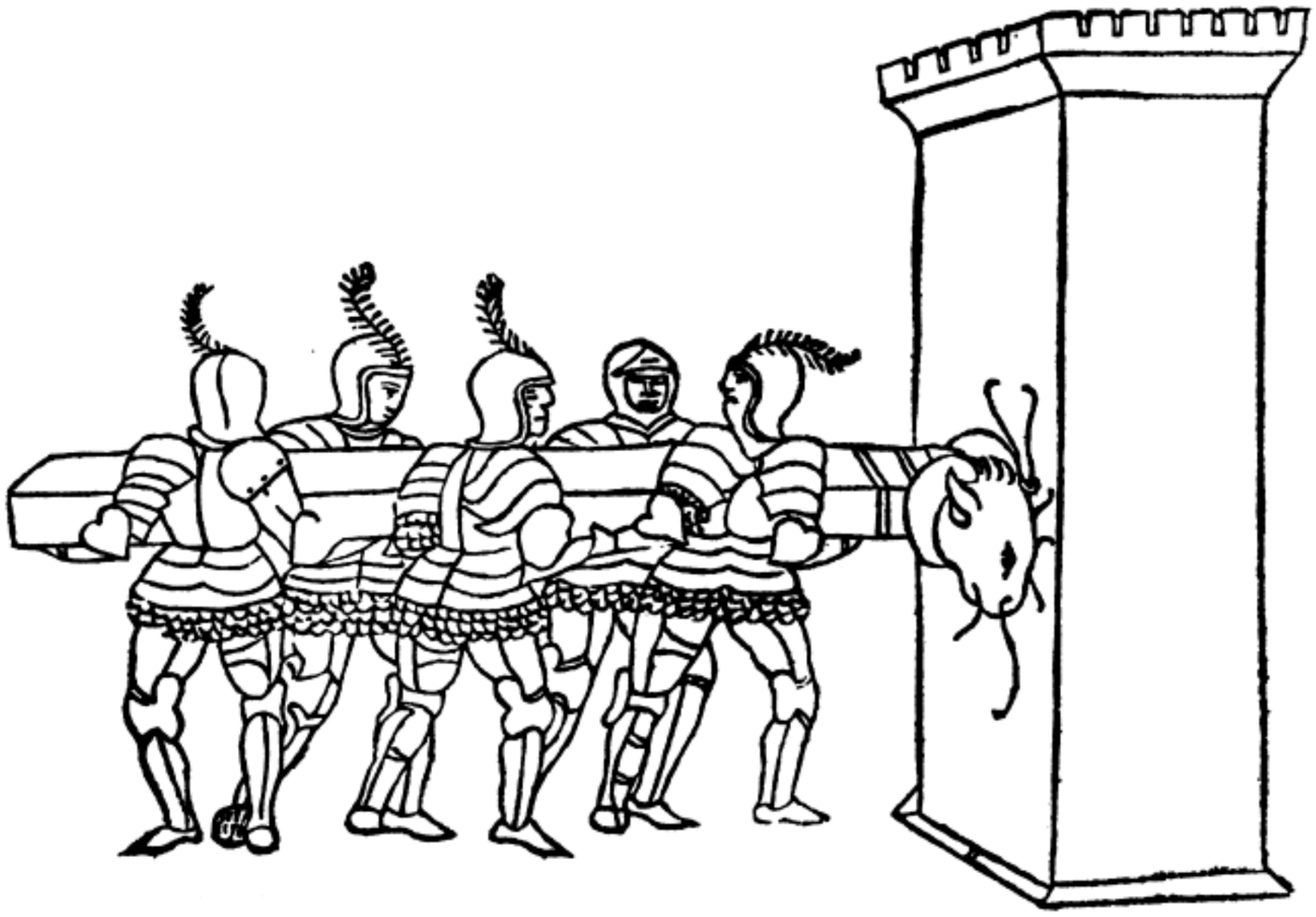
470-475

VALTURIUS, ROBERTUS. DE RE MILITARI. 1ª. [E]LENCHVS ET INDEX RE‖rum militarium quę singulis codicis huius ī ‖ volumībus continet . . . 7ª. [C]REDO EQVIDEM NEC SVM ‖ nescius . . . 264ª. Iohannes ex uerona oriundus : Nicolai cyrugię medici filius : Artis ‖ impressorie magister : hunc de re militari librum elegantissimum : ‖ litteris & figuratis signis sua in patria primus impręssit .An. M.‖CCCCLXXII. ‖

Verona: Joannes ex Verona, 1472.



THE BATTERING RAM.

Folio. [aa⁶; a-f¹⁰, g¹², h¹⁴, i²; k, l, m¹⁰, n¹², o⁸, p⁶, q-s¹⁰, t¹², u-z, A, B¹⁰, C¹².] 264 leaves; 37 lines. 223 × 125 mm. Type 1. Leaf 17 begins: conferamus: et regibus omni genere . . . Hain, *15847; Proctor, 6912.

1ª-4ª, table; 4ᵇ, 5, 6, blank; 7ª-263ᵇ, text (177 is blank); 263ᵇ-264ª, elegiac verses in honour of the author, and colophon; 264ᵇ, blank.

Upwards of 100 cuts (95 according to the grouping of the second edition, but from the absence of border lines in this edition they can be reckoned differently). Two of these occur facing the beginning of book iii, two in book vii, the remainder, consisting of designs illustrating various military weapons and engines, in books x and xi.

This is the only book known to have been printed by Johannes de Verona under that name,

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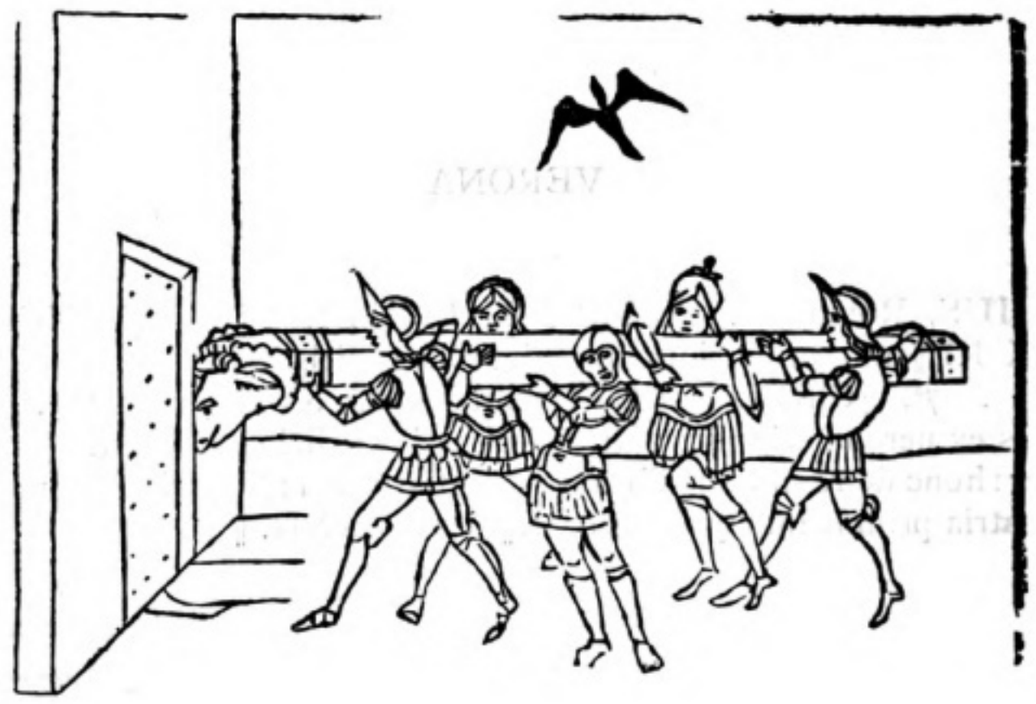

474. VALTURIUS: DE RE MILITARI (SECOND EDITION).
VERONA: B. DE BONINIS, 1483.

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but this John may be identical with the Giovanni Alvise who, with his brother Alberto, printed five books at Verona in the years 1478 and 1479.

325 × 233 mm. Besides the blank leaves 5, 6, 177, this copy wants leaves 85 and 86. Inscriptions: (1) "Conuentus S^ti Stephani đ b'gomo . or^is preorum"—apparently the same hand which wrote this added the headings in red ink, and the marginal notes; (2) "Luca Danese da Rauenna." This was the celebrated jurist, born 1598, died 1679. From the collection of the Duke of Sussex (ex-libris), Earl of Ashburnham (at whose sale in May, 1898, it was lot 3804), and Richard Bennett. Brown calf.

Verona: Joannes ex Verona, 1472.

471

JOSEPHUS. DE BELLO JUDAICO. 2ª. Ludouicus Cendrata Veronēsis clarissimo eqti aurato dño An‖tonio donato patritio Veneto urbis Veronæ prætori salutem. ‖ 6ª. IOSEPHI MACHACIAE FILII HEBRAEI GENERe‖SACERDOTIS EX HIEROSOLYMIS DE BELLO IVDAICO LIBER .I.‖ 215ᵇ. Impressum ī inclyta ciuitate Veronæ ‖ per Magistrum Petruȝ Maufer Gal-‖licum. Anno salutis. M.cccc.lxxx ‖ octauo kalendas Ianuarii: Pontifice ‖ maximo Sixto quarto : & illustrissi-‖mo Venetoꝝ duce Ioāne Mocenigo. ‖

Pierre Maufer, 1480.

Folio. [aa⁴], a¹⁰, b⁸, c⁶, d-k, kk, l-x⁸, y⁶; A-C⁸, D⁶. 216 leaves; 36 lines. Initial-directors. 199 × 121 mm. Type 6. Sig. b1 begins: ciuitate permitteret Pompeium mitigat . . . Hain, *9452; Proctor, 6918.

Leaf 1, blank; 2ª, letter of L. Cendrata, dated: Veronae [sic] pridie Kalendas decembris. M.CCCC.LXXX; 3ᵇ, verses; 4, 5, blank (wanting); 6ª-186ᵇ, text of De bello iudaico (book ii, 51ª; iii, 85ª; iv, 105ª; v, 117ᵇ; vi, 130ᵇ; vii, 153ᵇ); 187ª: IOSEPHI MACHACIAE FILII HEBRAEI GENERE ‖ SACERDOTIS EX HIEROSOLYMIS DE ANTIQUI‖TATE IVDAEORVM CONTRA APPIONEM GR-‖AMMATICVM ALEXANDRINVM ‖ End, 215ᵇ; 216ª, register; 216ᵇ, blank.

This edition was printed at the cost of Innocens Ziletus, who in 1476 was associated with Felix Antiquarius in the Petrarca de uiris illustribus, printed at Pogliano. This is the only book signed by Maufer at Verona. He had previously (1474-1479) printed a dozen or more books at Padua, and subsequently worked at Venice (1480-1486) and at Modena (1491-1494).

293 × 205 mm. Initials in red. From the library of William Morris, with his autograph. Ex-libris of F. J. Cuthbert and Sir E. Sullivan. Brown mottled calf, eighteenth century.

472

VALTURIUS, ROBERTUS. DE RE MILITARI. 2ª. eLenchus & index rerum militarium quae singulis codicis ‖ huius in uoluminibus continetur ut in promptu sint, etc. 5ᵇ. Illustri Pandulpho Malateste principi Ariminensi Paulus ‖ Ramusius Ariminensis iuris utriusq; consultus Sal. plu. dicit. 7ª. AD MAG-NANIMVM ET ILLVSTREM ‖ HEROA SIGISMVNDVM PANDVL‖PHVM MALATESTAM SPLENDIDISSI‖MVM ARIMINENSIVM REGEM AC ‖ IMPERATOREM SEMPER INVIC‖TVM ROBERTI VALTVRII REI MI‖LITARIS LIBRORVM PRAEFATIO. 254ª. Veronæ impressum anno dñi. M. cccc. lxxxiii. xiii. februarii.

Boninus de Boninis, 1483.

Folio. [aa]⁶, a¹⁰, b-z⁸, &, 9¹⁰, A-D⁸, E¹⁰. 254 leaves; 37 lines. 211 × 125 mm. Type 2. Sig. b1 begins: conferamus : & regibus omni genere . . . Hain, *15848; Proctor, 6921.

This edition contains 95 cuts copied from those of 1472, and one cut (afterwards used on the title-page of the "Arte bellissima del arte militar" of Antonio Cornanzo, Venice, 1493) of soldiers in a tent (book ix, Sig. &1 verso), which does not appear in the earlier edition. The other cuts are all reduced, and made firmer and harder in the copying, and are also surrounded

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475. VALTURIUS: DE L'ARTE MILITARE. VERONA: B. DE BONINIS, 1483.

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by the usual border lines. In many instances the second woodcutter has treated the earlier designs with considerable freedom. A few of the cuts appear in a different order.

As this copy was only acquired while the present catalogue was passing through the press, the accompanying illustrations are all taken from the Italian edition. Previously to these two editions of the Valturius, Boninus had printed, in 1481, the Roma instaurata and Italia illustrata. In 1483 he is found at Brescia, and continued there for over ten years, producing about forty editions. In 1500 he printed a missal at Lyons.

313 × 203 mm. Michael Wodhull's copy, with his signature, dated 27th May, 1704, note of price (15*s.*), etc. Brown calf, with the Wodhull arms.

Verona: Boninus de Boninis, 1483.

473, 474

VALTURIUS, Robertus. DE L'ARTE MILITARE. 2ª. OPERA DE FACTI E PRECEPTI MILITARI DI ‖ LO EXCELLENTE MISIER ROBERTO VAL‖TVRIO ARIMINESE GIA INSCRIPTA IN LA‖TIN A LO ILLVSTRE SIGNOR SIGISMON‖DO PANDOLPHO MALATESTA PRINCIPE ‖ DI ARIMINO ET HORA TRADVCTA IN VVLGAR A NOME ET GLORIA DEL MA‖GNANIMO CAPITANNO E SEMPRE FELICE ‖ IN LE BATAGLIE SIGNOR ROBERTO DI ‖ ARAGONIA DI SAN SEVERINO GENERAL ‖ LOCO TENENTE DEL SERENISSIMO ET ‖ ILVSTRISSIMO SENATO VENETIANO ‖ 306ᵇ. Di Roberto Valturio di Arimino opera de larte militare finisse trā‖slata per el spectabel doctor misier Paulo Ramusio de Arimino et ‖ īpressa cū industria di Bonin di Boninis da Ragusi īla Magnifica ‖ Cita di Verona correndo lanno del Mille e quatrocento .lxxxiii. ‖ adi .xvii. de februario. ‖ Laudato sia idio finis. ‖

B. de Boninis, 1483.

Folio. a-d⁸, e⁶, f, g⁸, h¹⁰, i-u⁸, x, y⁶, z, &⁸, ꝑ, ꝛ, A, B⁶, C-E⁸, F, G⁶, H, I⁸, K¹⁰, L-N⁸, O¹⁰. 308 leaves; 37 lines. Headlines. 210 × 124 mm. Type 2. Sig. b1 begins: [L]Itterato il capitano bisogna . . . Hain, 15849; Proctor, 6922.

Leaf 1, blank; 2ª-306ᵇ, text, followed by colophon; 307ª, register; 307ᵇ, 308, blank.

This Italian version and the second edition of the Latin text (which has the table omitted in this edition) were printed simultaneously, the Latin colophon being dated four days earlier.

295 × 209 mm. From the Bennett collection. Bound in old stiff vellum. Besides the blank leaves 1 and 308, leaves 8 and 306 are wanting, and have been supplied in facsimile.

Another copy.

294 × 200 mm. Wanting leaf 7. Seventeenth century calf.

475

LUCRETIUS CARUS, Titus. DE RERUM NATURA. 2ª. T. Lucreti Cari. poetæ philosophici antiquissimi ‖ de rerum natura liber primus incipit fœliciter. ‖ 95ª. T. Lucreti Cari. poetæ philosophiq, antiquissimi ‖ De rerum primordia natura ad memmium ‖ Liber sextus & ultimus explicit fœliciter. ‖ Paulus hunc impressit fridenperger in uerona. ‖ Qui genitus est in Patauia alæ magnæ. ‖ Ab incarnatione christi : Mcccclxxxvi ‖ Die uigesimo octauo septembris calen. octobris. ‖

Paul Friedenberger, 1486.

Folio. a-m⁸. 96 leaves; 41 (40) lines. 229 × 99 mm. Type 1. Sig b1 begins: Ante hac ad nihilum penitus . . . Hain, 10282; Proctor, 6923.

Leaf 1, blank; 2ª-95ª, text (book ii, 16ᵇ; iii, 31ª; iv, 45ª; v, 60ª; vi, 79ª); 95ª, colophon, followed by 15+11 verses; 65ᵇ, 96, blank.

Paul Friedenberger was a native of Passau. This is the only book which he is known to have printed.

301 × 205 mm. On leaf 1 is written, in a sixteenth-century hand: Sigismundi Pender, Veneti, Oriundi, Germani, Sacerdotis indigni. Brown morocco, by Bedford.

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Messina: Wilhelm Schonberger, 1498.

DICTYS & DARES. 1ª, title: . IESVS/ MARIA . ‖ [1 line.] ‖ DICTYS/ CRETENSIS/ D‖E/ HISTORIA/ BELLI/ T‖ROIANI/ ET/ DAR‖ES/ PHRYGIVS ‖ DE/ EADEM/ ‖ HISTORI‖A/ TRO‖IAN‖A. 79ᵇ. Finit historia antiquissima Dictys Cretensis atq; Da-‖retis Phrygij de bello Troianorum/ ac Græcorum : in no‖bili vrbe Messanæ cū eximia diligentia impressa per Guil‖lielmum Schonberger de Franckfordia Alamanum ter-‖tiodecimo calendas Iunij. M.cccc.xcviij. ‖

Finit hiſtoria antiquiſſima Dictys Cretenſis atq; Da/ retis Phrygij de bello Troianorum ac Græcorum: in no bili vrbe Meſſanæ cū eximia diligentia impreſſa per Guil lielmum Schonberger de Franckfordia Alamanum ter/ tiodecimo calendas Iunij. M.cccc.xcviij.

Regiſtrum cartarum.

a b c d e f ſunt quaterni: g h terni i eſt quaternus k vero ſexternus.

LAST PAGE, WITH COLOPHON.

Quarto. a-f⁸, g, h⁶, i⁸, k¹². 80 leaves; 28 lines. 153 × 105 mm. Type 1. Sig. b1 begins: circumueniāt : Credebāt qppe . . . Hain, *6157; Proctor, 6939.

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1ª, title; 1ᵇ, blank; 2ª, preface of the editor, Franciscus Faragonius, followed by verses, etc., by the same; 5ᵇ, preface of Septimius; 6ª-60ᵇ, text of Dictys, followed by date 1498, May 7th; 61ª-79ª, text of Dares; 79ª, epigram of the editor; 79ᵇ, colophon, register, and printer's mark; 80, blank (wanting).

Woodcut initials strongly Spanish (Barcelona) in style, of three sizes: (1) 35 mm., C, D, O; (2) 24 mm., I, P; (3) 17-18 mm., A, C, E, S; printer's mark with initials G, S, W, S.

This is the third out of five books on record as printed by Schonberger (1497-1499), and is by far the most frequently found of early Sicilian printed books.

201 × 143 mm. From the library of William Morris. Old brown calf.

Messina: Wilhelm Schonberger, 1498.

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Brescia: Jac. Britannicus, 1485.

PHILELPHUS, FRANCISCUS. EPISTULARUM LIBRI SEDECIM. 2ª. FRANCISCI PHILELFI EPISTOLARVM LIBER PRIMVS. ‖ 155ᵇ. Impressum Brixiæ per Iacobum ‖ Britannicum Brixianum. ‖ M. cccc. lxxxv. die ‖ vii. Maii. ‖

Folio. a⁸, b-z, &, ⁹⁹⁶, R⁷⁴. 156 leaves; 44 lines. Headlines. 223 × 142 mm. Type 2, and Greek type. Sig. b begins: patriam reuertiſti. Si honeſta mihi . . . Hain, *12933; Proctor, 6976.

Leaf 1, blank; 2ª-155ᵇ, text (book ii, 11ᵇ; iii, 20ᵇ; iv, 28ᵇ; v, 38ᵇ; vi, 47ᵇ; vii, 57ᵇ; viii, 67ª; ix, 77ª; x, 90ª; xi, 97ª; xii, 106ᵇ; xiii, 117ª; xiv, 125ᵇ; xv, 134ᵇ; xvi, 144ᵇ); 156ª, REGISTRVM; 156ᵇ, blank.

The first dated edition of these Letters (the editio princeps having been printed by Wendelin of Speier without date), which became very popular for the next fifty years, especially in the form of selected letters for use in schools. Francesco Filelfo (1398-1481), a famous humanist, was for most of his life a *protégé* of the Visconti and Sforza princes. At the age of seventy-six he was appointed by Sixtus IV professor of moral philosophy; Lorenzo de' Medici gave him, just before his death, the Greek chair at Florence, which he never lived to fill. He was remarkable even in that age for the virulence of his invective and the licentiousness of his life.

The roman type of Britannicus is here used for the first time; the P of the upper case was wrongly justified as a descending letter (as if it were a lower-case p). This error goes all through this book, but was afterwards corrected.

Jacobus and Angelus Britannicus seem to have been partners, though their names are found separately as well as in conjunction. They printed between them upwards of eighty incunabula.

304 × 207 mm. From the library of William Morris. It bears no marks of former ownership, except numerous marginal annotations. Binding of limp vellum, by Leighton.

478

B. Misinta, 1496.

CATHARINA SENENSIS. DELLA DIVINA PROVIDENZA. 1ª, title: Dialogus Seraphice ac di‖ue Catharine de Senis ‖ cum nōnullis aliis ‖ orationibus. ‖ 191ᵇ. Explicit dialogus. Diue ac Sera‖phice Catharine de Senis cum cer‖tis orationibus per eam factis : ac‖curatissime Impressus ac emenda-‖tus In alma Ciuitate Brixie per ‖ Bernardinum de misintis de Pa‖pia die quintodecimo mensis Apri‖lis M. cccc. lxxxxvi. ‖

Octavo. a-z, ⁷⁸. 192 leaves; 2 columns; 40 lines. Headlines and initial-directors. Types 5 and 7. Sig. b1 begins: est actus iste Rome iuxta . . . Hain, *4693; Proctor, 7034.

1ª, title; 1ᵇ, blank; 2ª-4ª, preface of Paulus Ciuilis Brixiensis to Pablo Sanchez, a Dominican of Aragon; 4ª: Epistola Diui Stephani Car‖thusiensis; end, 9ᵇ; 9ᵇ-161ª, text of Dialogus (tractatus i-vi); 161ᵇ: Hic incipiunt quedā orationes ‖ de multis per beatā Caterinam de ‖ senis . . . end, 185ª, 185ᵇ-186ᵇ; verses by Pius ij, epitaph, memoria quotidiana, etc.; 187ª, blank; 187ᵇ: Incipit tabula capitulorum: ora‖tionum ⁊ quorundam versuum . . . end, 191ᵇ; 192, blank.

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Bernardinus Misinta of Pavia began work at Brescia in 1492, and printed there about forty incunabula, the first three of them in conjunction with Caesar of Parma.

150 × 102 mm. Numerous pen letters in red and blue. At the end are ten leaves of a manuscript index in an early hand; it is imperfect, ending in the article Prouidentia Dei. From the Bennett collection. Black morocco, by Riviere.

Brescia: B. Misinta, 1496.

479

MARCO POLO. 1ª, title: Marco Polo da Vene‖sia de le maraueliose ‖ cose del Mondo. ‖ 64ª. Impressa la presente opera per el Venerabile mi‖ser pre ‖ Batista da Farfengo nella Magnifica cita de ‖ Bressa. adi .xx. December. M.ccccc. ‖

B. Farfengus, 1500.

TITLE-PAGE.

Octavo. a-g⁸, h, i⁴. 64 leaves; 24 lines. Initial-directors. 121 × 79 mm. Types 1 and 1*. Sig. b1 begins: citta che ha nome Leissi: . . .

1ª, title and cut, all in a border of four pieces; 1ᵇ, preface; 2ª-64ª, text, followed by colophon, 64ᵇ, blank.

Title-cut (64 × 53 mm.) in the Florentine style: a pilgrim speaking to a woman at the door of a house. This and the title are inclosed in four border-pieces.

Baptista Farfengus was a Brescian priest. His earliest dated book is an Italian edition of Ovid's Epistles finished 2nd October, 1489. By the end of the century he had printed upwards of forty books.

Initials: (i) black-grounded: (1) 28 mm., T.; (2) 17 mm., M.; (3) Florentine, 15 mm., D, I, L, R. (ii) White on white ground, 15 mm., I.

153 × 99 mm. Ex-libris of George Wilbraham. From the Bennett collection. Claret morocco, probably by C. Lewis.

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Modena: Dominicus Rocociola, 1490.

LEGENDA SANCTORUM TRIUM REGUM. 1ª, title: ¶ Legenda sanctorum trium regum. ‖ [Cut.] 52ᵇ. ¶ Explicit liber sancto4 trium regum Coloniæ quiescen‖tiū : in quo describunt diuersa mūdi loca : et cōditiones ‖ hominū in ipsis habitātib9 : Impssus Mutinæ p.m. ‖ Dominicū Richizola : Anno dñi. M. cccc. lxxxx. die ‖ vo . xvii. Augusti. ‖

TITLE-PAGE.

Quarto. a⁴, b-g⁸. 52 leaves; 33 (34) lines. Initial-directors. 152 × 94 mm. Type 1. Sig. b1 begins: ¶ Incipit primus liber . . . Hain, *9399.

1ª, title and cut; 1ᵇ, blank; 2ª: ¶ Incipit tabula hui9 libri: qui est collectus de gestis 7 trnas ‖ lationibus sancto4 triū regu3: qui corporaliter Coloniæ sunt ‖ translati: anno. M.c.lxiiii. ‖ End, 4ᵇ; 5ª-52ᵇ, text.

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Title-cut (137 × 100 mm., or, including the second bordering, 146 × 108 mm.): the three Magi adoring the Holy Child, whose foot one of them is kissing.

Initials: (1) black ground, white letter, 27 mm., C.; (2) black ground, black letter, outlined in white, 9 mm., C, D, F, I, M, P (two), S, V.

Modena: Dominicus Rocociola, 1490.

Dominicus Rocociola or Richizola printed four books on his own account at Modena during the years 1481-1487. In April of the latter year Miscomini was associated with him to produce an edition of the statutes of Modena, and in May, 1489, another book was issued by them jointly. After this Rocociola started printing on a larger scale than before, and between 1489 and the end of the century produced over thirty books.

192 × 137 mm. From the Inglis, Lakelands (ex-libris), and William Morris collections. Stiff vellum (18th century).

puo reſiſtere a li adulterij. ☞ adultero deuorara gli altri. acio che ſcacci ☜ amacci tre nomi de biaſtẽma predicanti bereſi concitaranno il populo contra il clero. el canto delquale ſera tolto cũ machia de ſymonia inſino a tanto che vn pie ☜ ſei diti ſieno numerati. ☜ la fine dela ſua morte ſera ca/ ſuale. ☞nde il propheta dice. Jo diſperdero i nomi deli ydoli dela terra cioe chieſia. cantara il gallo cioe il pero papa ☜ ſera vna optima reſtaurati one extirpare via li errori. ☜ ſotto epſa aquila ſeranno finite le tribulatione del clero. perche dapoi epſo limperio ſera deſtructo. Attendite o religioſi Treuerenſi ☜ voi philoſophi cologneſi che i lupi rapaci non entrono nel voſtro ouile. voi ſeti fratelli ſate che glialtri nõ piglino le voſtre corone. impero che a i voſtri tempi ſurgeranno mali inauditi in le voſtre chieſie: laqual coſa dio reuolti.

¶ Qui ſta il monacho percotente vnaltro monacho.

Capitulo decimoquinto.

MONASTIC DISCIPLINE (CHAPTER XV).

LICHTENBERGER, JOHANN. 1ª, title: P Ronosticatione in ‖ vulgare rara ☜ piu non odita laquale expoue ‖ ☜ dechiara alchuni influxi del cielo : ☜ la incli-‖natione de certe cõstellatione : cioe de la cõiun-‖ctione grande ☜ dela eclipse : lequali sono state a questi anni ‖ quello de male o de bene demostrano a questo tempo. ☜ per ‖ lo aduẽire ☜ durarai piu ãni cioe infino al ãno. Mccccclxvij. ‖ 48ᵇ. ¶ Qui finisce questa pronosticatione laqual du‖rara insino al anno. Mccccclxvij.

P. Maufer, 1492.

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Modena: P. Maufer, 1492.

Impressa a ‖ Modena per maestro Piero frācioso Anno ‖ domini . Mcccclxxxxij . adi . xiiij. daprile. ‖

Quarto. a-f^{8}. 48 leaves; 30 (31-34) lines. Initial-directors. 137 × 105 mm. Types 8 and 10. Sig. b1 begins: bitrio delhō niēte detrahēdo . . . Hain, *10089.

1^{a}, title; 1^{b}-2^{b}, preface, etc.; 3^{a}, cut; 3^{b}-48^{b}, the text. The misprints expone and insino (infino) are in the original.

Forty-five cuts, viz., three full-page (145 × 108 mm.), and forty-two half-page (72 × 108 mm.), of which this copy lacks five. Each cut is preceded by an instruction as to what is to be represented in it.

This edition is a translation and a close copy of the Latin edition printed by Rocociola at Modena, c. 1492. The cuts are of the same size and design, but from different blocks.

Initials: (1) 17-19 mm., some (mostly 19 mm.), copied from the pen letters found in manuscript, some (mostly 17 mm.) in the Maiblumen style: A, B, C, D (three), E, F, H, I (two), L (two), M, N, O (two), P, Q (three), R, S, V (two); (2) 15 mm., similar, but no bounding line, B, V.

Petrus Maufer, whom we have already met at Verona in 1480, worked at Venice from November in that year till Midsummer, 1486. After an interval of nearly five years he is found at Modena in 1491, and remained there till 1494, printing some half dozen books, the earliest of them in conjunction with Paulus Mundator, a citizen of Modena.

189 × 137 mm. Leaves 4, 5, 12, 13 are wanting, and the printed recto of leaf 1 is inlaid. From the collections of Sir E. Sullivan (ex-libris) and William Morris. Dark green morocco, by Chatelin.

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Aquila: Eusanius de Stella, etc., 1493.

AESOPUS. 1ª, a cut within a border: + VIRTVS + OMNIA + VINCIT + 2ª. Francisco del Tuppo Neapolitano allo Illustrissimo Honorato de ‖ Aragonia Gaitano. Cõte de Fundi. Collaterale dello Serenissimo ‖ Re Don Ferando . Re de Sicilia Prothonotario & Logothetha be‖nemerito Felicitate. ‖ 166ᵇ. Francisci de Tuppo Parthenopei utriusque iuris disertissimi studiosissimi-‖que in uitam Esopi fabulatoris lepidissimi philosophique clarissimi tradu-‖ctio materno sermone fidelissima & in eius fabulas allegorie cum exemplis ‖ antiquis modernisque finiunt feliciter. Impresse Aquile per magistrũ Eusa‖nium de Stella Ciuẽ Aquilanũ uirũutique non minus in imprimẽdis caracte‖ribus q̃ aliis rebus agendis miri ingenii : una cũ Ioanne Picardo de Hamell. ac Loisio de Masson Francigena consociis suis. Sub Ferdinando rege Illu-‖strissimo. Anno salutis. M.CCCC. LXXXXIII. Die ultima mensis Maii. ‖ [Device.]

Folio. a-e⁸, f⁴; g-t⁸, u, x⁶, y⁸. 168 leaves; 41 lines. Initial-directors. 188 × 128 mm. Type 1. Sig. b1 begins: DE ESOPI IN DEFERENDIS . . . Hain, *355.

1ª, cut in a border; 1ᵇ, blank; 2ª-2ᵇ, Tuppo's dedication; 3ª, proem; below: LIBISTICI FABVLATORIS ESOPI ‖ VITA FELICITER INCIPIT. ‖ End, 43ª: CLARISSIMI FABVLATORIS ESOPI VITA ‖ FELICITER FINIT SEQVVNTVR FABVLE. ‖ 43ᵇ, 44, blank; 45ª, in border: PROTESTSA COMPARAIIVA . FABVLA I. ‖ End, 166ª, followed by epilogue, 166ª-166ᵇ; then colophon and device (Kristeller, No. 1); 167ª: TABVLA IN FABVLAS ESOPI ‖ 167ᵇ, register; 168, blank.

Eighty-nine cuts, of which the first, representing a master and pupils, is apparently copied from some Naples book not yet identified, and the other eighty-eight are poor copies, in reverse, of those of the Naples edition of 1485. The large border is also copied in reverse, so that the inner and outer margins have changed places. In the Life of Aesop the woodcutter has only troubled to copy one of the different borders in which the cuts are framed.

Black-grounded initials with arabesque ornament: E, 44 mm., and M, 27 mm. The printer's device measures 43 × 40 mm.

Printing was introduced into Aquila by Adam of Rottweil, who came there in 1482 after working at Venice in 1477 and 1478. Adam printed seven or more books in Aquila, the latest date in them being December, 1486. He used in all five types, and the third, fourth, and fifth of these at Aquila. The fourth was apparently available when this Aesop was produced by the three partners, Eusanius Stella, a native of the place, Johannes Picardus of Hamel, who had been working at Ferrara, and Louis de Masson. Only one other book has been ascribed to their press.

284 × 209 mm. From the Bennett collection. Calf binding of the sixteenth century, with Grolieresque pattern painted in black, white, red, and green, and the inscription in very small letters within a cartouche: IO. GROLIERII ‖ ET AMICORVM. But the oval centrepiece on both sides is in a different style, and this fact makes the authenticity of the rest questionable.

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North Italy: c. 1520-21.

BANDELLO, MATTEO. 1ª, title: F. MATTHAEI BANDELLI ‖ OR. PRAE. PARENTALIS ‖ ORATIO PRO CLA-‖RISS. IMPERATO-‖RE FRAN-CIS-‖CO GON‖ZAGA. ‖ MARCHIONE MANTVAE ‖ QVAR‖TO. ‖ 48ª. DIXI.

Quarto. A-M⁴. 48 leaves; 23 lines. 128 × 83 mm. Roman type. Sig. B1 begins: lachrymas abstergendas : finemq, . . .

1ª, title; 1ᵇ, author's dedication to Federigo Gonzaga; 2ª-48ª, text; 48ᵇ, blank.

Giovanni Francesco II, the marquis here commemorated, died 20th February, 1519. As the preface shows that at least a year had passed since his death, the date of the book cannot be earlier than the following year.

198 × 153 mm. From the Costabili collection. Green morocco, by Trautz-Bauzonnet.

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FRANCE

PARIS

484-596

SALLUSTIUS CRISPUS, Gaius. CATILINA ET JUGURTHA. 1ª. Caii Crispi Salustii/ nobilissimi ciuis ‖ ac consularis romani/ de Lucii Catilinæ ‖ coniuratione liber/ fœliciter incipit. 106ª. .C. Crispi Salustii de bello Iugur-‖ thino liber fœliciter finit; ‖ De morte Iugurthę disticon; ‖ **Paris: Gering, Kranz, and Freiburger, 1471.**

Qui cupis ignotum/ Iugurthæ noscere letum:
Tarpeiæ rupis/ trusus ad ima ruit;

Nunc parat arma uirosq, sit rex maximus orbis:
Hostibus antiquis exitium minitans.
Nunc igitur bello studeas gens pariseorum:
Cui martis quondam gloria magna fuit.
Exemplo tibi sint nunc fortia facta uirorum:
Quæ digne memorat Crispus in hoc opere.
Armigerisq, tuis alemannos adnumeres: qui
Hos pressere libros arma futura tibi;

Quarto. [a, b^{10}, c, d^{8}; e, f^{10}, g, h^{8}, i, k^{10}, l^{14}.] 106 leaves; 23 lines. 132 × 89 mm. Type 1. Leaf 11 begins: magna merces uidebaꝫ: tñ . . . Hain, 14189?; Proctor, 7825; Claudin, 3.

1ª-35ª, Catilina; 35ᵇ, 36 (wanting), blank; 37ª: Caii Crispi Salustii/ de bello Iu-‖gurthæ contra populum Romanum ‖ liber fœliciter incipit; ‖ 72, blank; end, 106ª; 106ᵇ, blank.

The third book printed in France. M. Claudin writes of it ("The First Paris Press," p. 8): "The historical fact alluded to [*i.e.*, in the verses quoted above] is the preparation for the war declared against Charles, Duke of Burgundy. Consequently the Sallust was printed towards the end of January or the beginning of February, 1471. The book was very likely in the hands of the compositors some time before." It had been preceded by two books by Gasparino Barzizi of Bergamo, an Italian scholar, who died in 1431: the first, a collection of his Letters, which were considered models of Latinity, probably printed in July or August, 1470; the second, his treatise on Latin Orthography, which was finished about New Year's Day, 1471. These three books were the first fruits of a press erected in the precincts of the Sorbonne, under the management of its Prior, Johann Heynlin, alias de la Pierre, and at the expense of the librarian, Guillaume Fichet, who was able to draw on the Cardinal Jehan Rolin, Bishop of Autun, for funds. Heynlin, who had himself been through the university course at Basel, invited Michael Freiburger of Colmar in Alsace, who had also studied there, as his head printer, and with him came Ulrich Gering of Constanz in Baden, and a third German, Martin Crantz. Twenty-two books in all are known to have been printed at the Sorbonne, the earlier ones being mostly scholastic, and including several classical texts. They were printed in the finely rounded roman type, of which a specimen is shown overpage. In or about March, 1472, Fichet and Heynlin seem to have given up their connection with the press, and the printers, after issuing a few books on their own account, removed to new quarters, at the sign of the Soleil d'Or, in the Rue S. Jacques.

203 × 138 mm. Rubricated in red, blue, and yellow. Manuscript signatures and catch-words to each quire. From the library of William Morris. "Henry Munster, 1847." Red morocco, by P. Lefebvre.

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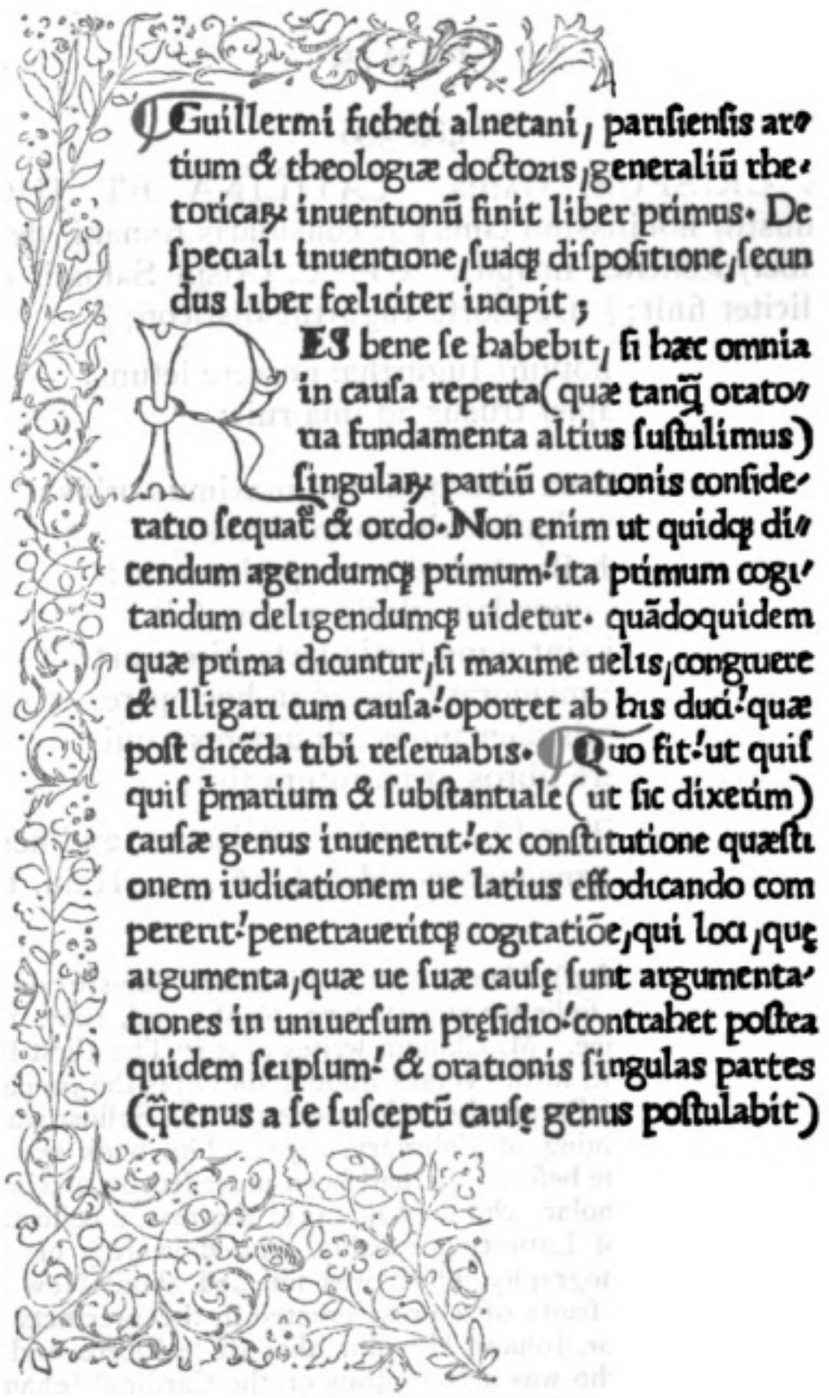
Paris: Gering, Kranz, and Freiburger, c. 1471.

FICHET, GUILLAUME. RHETORICA. 1ª. GVILLERMI Ficheti Alnetani/ artium ‖ & theologiæ parisiensis doctoris/ rhetori-‖corum libroꝝ præfatio. ‖ 192ª. In Parisioꝝ Sorbona conditæ Ficheteæ ‖ rhetoricæ finis; Roberti Gaguini se-‖quiť panagericus in auctorem. ‖



Guillermi ficheti alnetani, parisiensis artium & theologiæ doctoris, generaliũ thetoricaꝝ inuentionũ finit liber primus. De speciali inuentione, suaq; disposition, secundus liber fœliciter incipit;

ES bene se habebit, si hæc omnia in causa reperta (quæ tanq̃ oratoria fundamenta altius sustulimus) singulaꝝ partiũ orationis consideratio sequať & ordo. Non enim ut quidq; dicendum agendumq; primum: ita primum cogitandum deligendumq; uidetur. quãdoquidem quæ prima dicuntur, si maxime uelis, congruere & illigari cum causa: oportet ab his duci: quæ post dicẽda tibi reseruabis. Quo fit: ut quis quis p̃marium & substantiale (ut sic dixerim) causæ genus inuenerit: ex constitutione quæstionem iudicationem ue latius effodiendo comperit: penetrauerit; cogitatiõe, qui loci, quę argumenta, quæ ue suæ causę sunt argumentationes in uniuersum p̃sidio: contrahet postea quidem seipsum: & orationis singulas partes (q̃tenus a se susceptũ causę genus postulabit)

BEGINNING OF BOOK II.

Quarto. [a⁴; b-g⁸, h¹⁰; i¹², k-n⁸, o¹⁰; p¹⁰ (3 cut away), q¹⁰ (1 cut away), r-u⁸, x¹² (8 and 10 cut away), y⁸, z¹⁰ (8 cut away).] 193 (198) leaves; 23 lines. 133 × 89 mm. Type 1. Leaf 13 begins: & sententiaꝝ generibus . . . Hain, 7057; Proctor, 7827; Claudin, 6.

1ª-4ᵇ, preface; 5ª-62ᵇ, book i; 63, blank (wanting); 64ª-116ᵇ, book ii; 117ª-192ª, book iii; 192ᵇ-193ª, poem of Gaguin; 193ᵇ, blank.

The collation of this copy from sig. f onwards does not agree with that of M. Claudin ("The First Paris Press," pp. 53-56). Owing to a mistake in reckoning the quires in his "register" the difference is not easy to check.

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212 × 142 mm. Four half borders drawn in outline but not coloured. Rubricated; initials in red and blue. From the Firmin-Didot and Bennett collections. "Vente A* C*, Techener 1853. No. 100. 530 f." A signature on 4^b. Black morocco.

Paris: Gering, Kranz, and Freiburger, c. 1471.

486

RODERICUS ZAMORENSIS. SPECULUM HUMANAE VITAE. 1^a. Ad sanctissimū & beatissimū dominū/ dominū Paulū ‖ Secundū Pontificē Maximū: liber incipit dictus Spe-‖culum humanæ uitæ (Quia in eo cuncti mortales in ‖ quouis fuerint statu uel officio spirituali aut tp̄ali: ‖ speculabunt̄ eius artis & uitæ prospera & aduersa: ac ‖ recte uiuēdi documenta) editus a Rodorico zamorensi ‖ & postea Calagaritano hispano/ eiusdē sanctitatis in ‖ castro suo Sancti Angeli castellano. ‖

Gering, Kranz, and Freiburger, 1472.

137^b. Edidit hoc linguæ clarissima norma Latinæ:
Excelsi ingenii uir Rodoricus opus.
Qui norma angelica est custos bene fidus in arte:
Sub Pauli ueneti nomine pontificis.
Claret in Italici Zamorensis episcopus ausis
Eloquii: it superos gloria parta uiri.

Folio. [a-e^{10}, f, g^8; h-o^{10}, p^6.] 142 leaves; 32 lines. 183 × 111 mm. Type 1. Leaf 11 begins: cernamus neminē tam securū . . . Hain, 13935; Proctor, 7830; Claudin, 13.

1^a-2^b, dedication; 2^b-4^b, preface; 4^b-8^b, table of chapters to book i; 9^a-75^a, text of book i; 75^b, 76, blank; 77^a-137^b, text of book ii; 138^a: Incipit Repertorium siue Tabula per alphabetum ‖ . . . end, 141^a: Finis fœlix atq̄ optatus illius breuis ‖ tabulæ siue repertorii per alphabetū/ ‖ in presentem libr̄: speculum humanæ ‖ uitæ nuncupatum; ‖ 141^b, 142 blank.

The copy of this book in the British Museum differs from all others at present known in containing three letters, printed for special presentation copies, addressed by the printers: (i) to Robert d'Estouteville, Provost of Paris; (ii) to Jean de Bourbon, Duke of Auvergne; (iii) to King Louis XI, this last being dated x. Kal. Maii 1472. Similar additional leaves containing printed dedicatory letters are found in several of the early Sorbonne books, that from Fichet to Robert Gaguin, preserved in one copy of the second book from the press, the "Orthographia Gasparini," containing the now celebrated reference to Gutenberg as the man "qui primus omnium impressoriam artem excogitauerit." From the letters being written in the name of the printers, it would appear that this is the first book which they issued on their own account when deprived of the pecuniary help and guidance previously given them by Fichet and Heynlin, and that they were now seeking new protectors.

293 × 210 mm. Without the blank leaves. At end is a quatrain headed: Cletemestra ad egistū, and dated 1498. From the Wodhull and Morris collections. "£5. 5. 0. M. Wodhull. Apr. 14th 1794. Payne's sale." Russia binding.

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RODERICUS ZAMORENSIS. SPECULUM HUMANAE VITAE. 2^a. Ad sanctissimū et beatissimū dn̄m/ dominū Paulū secū-‖dum pontificē maximū; liber incipit dictus Speculum hu-‖mane vite. Quia in eo cuncti mortales in quouis fuerint ‖ statu vel officilio spirituali aut tempali; speculabunt̄ eius ‖ artis et vite prospera et aduersa; ac recte viuendi docu-‖menta: Editus a Roderico zamorensi episcopo et postea ‖ calagaritano/ hispano/ eiusdem sanctitatis in castro suo ‖ sancti angeli castellano. ‖ 137^b. Impressum Parisius anno dn̄i

Gering, Kranz, and Freiburger, 1475.

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Paris: Gering, Kranz, and Freiburger, 1475.

.M.cccc.lxxv. die prima ‖ mensis Augusti; per Martinū crantz. Vdalricū gering . ‖ et Michaelem friburger. LAVS DEO. ‖

beat⁹ distinguet et intuebit̃ · Ibi enī vitā suam speculabit̃ omnis homo · Nam videbit peccatoꝛ et trascet̃ speculās preuaricatões suas · In eo ursus videbūt rech et letabū tur⁹ quia cemēt in quo crescāt · Denicꝙ in eo videbūt iusti et timebūt⁹ quia putātes se stare videāt ne cadāt · Et tandem vibebūt moꝛtales⁹ quia omnis caro fenū et omnis huius seculi decoꝛ vt steꝛus · Dabo ergo finē qui pꝛo reꝛ magnitudine vix incepi · Sed pauca forte et multa de huius moꝛtalis vite diuersis aruibus et viuēdi modis diseruí⁹ que q̄dem lōgioꝛa aut bꝛeuioꝛa dica posse⁹ ñ igno ro · Verū nec bꝛeuitati admodū studui, nec copie⁹ ne le gētes aut tedio, aut nimia bꝛeuitate afficerē · Imitatus sa- pientem ecclesiastem⁹ qui ex multis cōposuit parabolas sa cras⁹ que sunt verba vtilia⁹ scribēs sermones rectissimos ac veritate plenos⁹ nō sibi sed futuris, pspicuēs⁹ ad laudē omnipotentis dei qui tandem tuam beatitudinem feliciter pꝛotegat et conseruet⁹ et tandem post diuturnum huius vi te cursum⁹ vna cum grege tibi credito perducat ad vitam eternam AMEN ·

Epigramma in laudem actoꝛis ·

Edidit hoc lingue clarissima noꝛma latine⁹
Excelsi ingenij vir Rodoꝛicus opus ·
Qui noꝛma angelica est custos bene fidus in arce⁹
Sub Paulo veneto nomine pontificis ·
Claret in vrbe Zamoꝛensis episcopus ausis
Eloquij⁹ vt superos gloꝛia parta vm ·

Impꝛessum Parisius anno dñi · M · cccc · lxxv · die pꝛima mensis Auguste⁹ per Martinū crantz · Vdalricū gering · et Michaelem friburger · LAVS DEO ·

487. RODERICUS ZAMORENSIS: SPECULUM HUMANAE VITAE. GERING, KRANZ, AND FREIBURGER. (LAST PAGE OF TEXT, WITH COLOPHON.)

Folio. [a-g¹⁰, h⁶; i-n¹⁰, o¹²; p⁴.] 142 leaves; 32 lines. 184 × 112 mm. Type 3. Leaf 11 begins: tur. Et alibi. regale fastigiū . . . Hain, 13945; Proctor, 7842.

Leaf 1, blank (wanting); 2ª-3ᵇ, dedication; 3ᵇ-5ᵇ, preface; 5ᵇ-9ᵇ, table of chapters to book i; 10ª-76ª, text of book i; 76ᵇ, blank; 77ª-137ᵇ, text of book ii; 138, blank (wanting); 139ª: Repertorium siue tabula per alphabetum ad facilit̃er reperiendas materias in presenti libro . . . end, 142ª; 142ᵇ, blank.

This is the second edition by Gering, Freiburger, and Kranz. After quitting the Sorbonne they had set up at the sign of the Soliel d'Or in the rue St. Jacques. They did not give their address here until 1476, but in the Manipulus Curatorum, finished 21st May, 1473, they

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used a new type, of a Gothic letter, and this no doubt marks their commencement of business in their new quarters. The three partners printed together some twenty-eight books, the last in which their three names all occur being the Sermones Quadragesimales de legibus of Leonardus de Utino, finished 31st October, 1477.

221 × 195 mm. From the library of William Morris. On 2ª an inscription (Ex libris Cong^nis Missionis domus Romane) and stamp of the same library which have been made illegible with a pen and ink. Half vellum binding.

Paris: Gering, Kranz, and Freiburger, 1475.

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DATUS, AUGUSTINUS. 1ª. AVGVSTINI DATI Senensis Isagogi-‖cus libellus in eloquẽtie precepta/ ad Andreã do-‖mini christoferi filium feliciter incipit. ‖ 39ᵇ. Augustini dati senensis oratoris ‖ primarii Isagogicus libellus in ‖ elocutionis precepta finit.

At the sign of the Soufflet Vert, c. 1476.

illud ẽ. valeant qui inter nos diſciḋiũ volũt/ac cupiunt mortuis quoq; et qui mortaliũ vita deceſſerunt/ quibus nullam huiuſce lucis optare ſalutẽ poſſumus/nõnunq; vale dicimus. ¶ Et veteres quõdam eiſdẽ idem verbũ pro mori dicebãt/quaſi nichil amplius viuentibus ſibi cũ mortuis futurũ eſſet/ et imperpetuũ iam ab eorũ aſpectu diſcederent. Nam neq; valẽt illi neq; ſalui eſſe poſſunt ob eãdem rem addũt nõnulli bene feliciterq; aduerbia aut ſi qua alia ſunt eiuſmodi ſignificãtie. Verũtamen in epiſtolis ipſis vale in fine dicere cõſueuiſmus abq; vlla aduerbii acceſſione/ perinde ac amicis vite ſalutẽ ac felicitatẽ exoptemuſ. Quid igitur vale ſibi querat/ quo ve illo pacto vtẽdũ ſit noſce;

CCviii. dico tibi ſalutẽ iubeo te ſaluere.

Pro ſalute autẽ plerũq; nos dicimus ſalutem dico et ſi quẽ ſalutare cupimus/ datiuo caſu aptiſſime appoluerimus. vt vale et ceſari dic ſalutem. Alia quoq; erit ſalutandi ratio. vt iube ſcipionem ſaluere quod eſt ſcipionem ſaluta. Nam ille modus vi quãdam deſiderii cõtinet. et pro antiquorũ more et conſuetudine infinitiuus modus in alium tranſmutatur. vt iubeo te ſaluere id eſt ſalue. iubeo te gaudere pro gaude;

CCix. Meo noĩe vel meis verbis.

VERSO OF LEAF 37.

Quarto. [a-e⁸.] 40 leaves; 25 lines. 133 × 89 mm. Type 1ᵇ. Leaf 9 begins:

Africanus sīgularis et vir . . .

1ª-39ᵇ, text; 40, blank (wanting).

About the same time as Gering, Freiburger, and Kranz transferred their press from the Sorbonne to the sign of the Soleil d'Or in the rue S. Jacques, two of their German workmen, Petrus Wagener dictus Caesaris and Joannes Stoll, set up for themselves two doors higher up in the same street, at the sign of Le Chevalier au Cygne. The press at the sign of the Soufflet Vert, from which the present book proceeded, was a little further on in the same street, and from the close similarity of the types used at it to those of Caesaris and Stoll, and the fact that several of the same books were chosen for publication, the editions printed at

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Paris: At the sign of the Soufflet Vert, c. 1476.

the Soufflet Vert were assigned to Caesaris and Stoll until M. Claudin proved that the former was an independent press, worked by the first native French printers in Paris, Louis Symonel, Richard Blandin, and Jean Simon. It is probable that they had been employed by Caesaris and Stoll and broken away from them, just as Caesaris and Stoll had broken away from Gering, Freiburger, and Kranz. The competition between the three firms, all in the same street, was so keen and unscrupulous that there must plainly have been much personal feeling behind it.

196 × 133 mm. Rubricated in red and blue. From the library of William Morris. At the end a monogram: AAI. Eighteenth-century russia.

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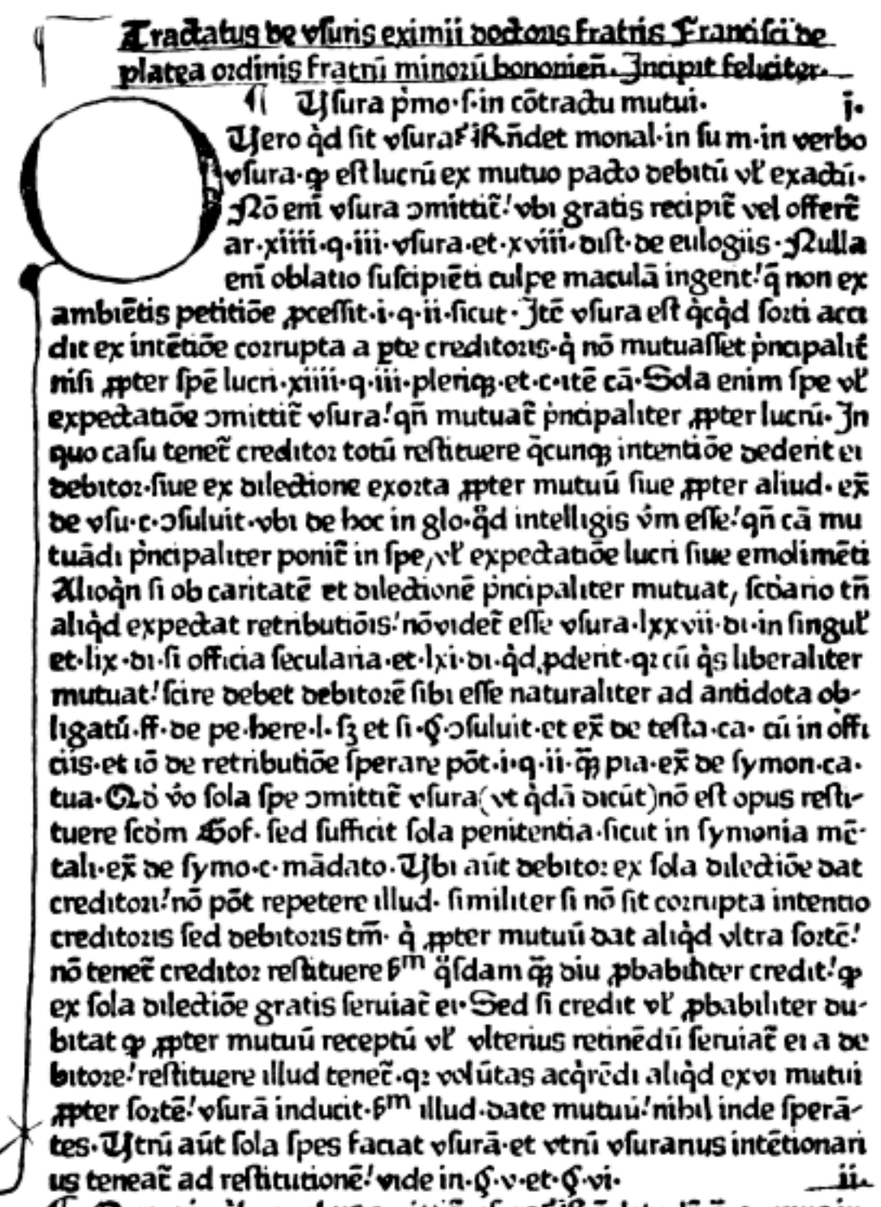

Tractatus de vsuris eximii doctoris fratris Francisci de platea ordinis fratrū minorū bononieñ. Incipit feliciter.

¶ Vsura ꝑmo·ſ·in cōtractu mutui. j.

Quero q̄d ſit vſura? ℟ndet monal·in ſu m·in verbo vſura·q; eſt lucrū ex mutuo pacto debitū vl̄ exactū. Nō enī vſura ꝺmittit̄·vbi gratis recipit̄ vel offert̄ ar·xiiii·q·iii·vſura·et·xviii·diſt·de eulogiis·Nulla enī oblatio ſuſcipiēti culpe maculā ingent·q̄ non ex ambiētis petitiōe ꝓceſſit·i·q·ii·ſicut·Itē vſura eſt q̄q̄d ſorti accedit ex intētiōe corrupta a ꝑte creditoris·q̄ nō mutuaſſet ꝑncipaliṫ niſi ꝓpter ſpē lucri·xiiii·q·iii·plerīq;·et·c·itē cā·Sola enim ſpe vl̄ expectatiōe ꝺmittit̄ vſura·q̄n mutuat̄ ꝑncipaliter ꝓpter lucrū·In quo caſu tenet̄ creditor totū reſtituere q̄cunq; intentiōe dederit ei debitor·ſiue ex dilectione exorta ꝓpter mutuū ſiue ꝓpter aliud·ex̄ de vſu·c·ꝺſuluit·vbi de hoc in glo·q̄d intelligis v̄m eſſe·q̄n cā mutuādi ꝑncipaliter ponit̄ in ſpe, vl̄ expectatiōe lucri ſiue emolimēti Alioq̄n ſi ob caritatē et dilectionē ꝑncipaliter mutuat, ſcōdario tn̄ aliq̄d expectat retributiōis·nō videt̄ eſſe vſura·lxxvii·di·in ſingul̄ et·lix·di·ſi officia ſecularia·et·lxi·di·q̄d, ꝑdent·q; cū q̄s liberaliter mutuat·ſcire debet debitorē ſibi eſſe naturaliter ad antidota obligatū·ff·de pe·here·l·ſ; et ſi·C·ꝺſuluit·et ex̄ de teſta·ca· cū in officiis·et ī de retributiōe ſperare pōt·i·q·ii·q̄ ꝓia·ex̄ de ſymon·catua·Q̄ vo ſola ſpe ꝺmittit̄ vſura (vt q̄dā dicūt) nō eſt opus reſtituere ſcōm Hoſ· ſed ſufficit ſola penitentia·ſicut in ſymonia mētali·ex̄ de ſymo·c·mādato·Vbi aūt debitor ex ſola dilectiōe dat creditori·nō pōt repetere illud· ſimiliter ſi nō ſit corrupta intentio creditoris ſed debitoris tm̄· q̄ ꝓpter mutuū dat aliq̄d vltra ſortē·nō tenet̄ creditor reſtituere ꝑm q̄ſdam q̄ diu ꝓbabiliter credit·q; ex ſola dilectiōe gratis ſeruiat ei·Sed ſi credit vl̄ ꝓbabiliter dubitat q; ꝓpter mutuū receptū vl̄ vlterius retinēdū ſeruiat ei a debitore·reſtituere illud tenet̄·q; voluntas acq̄rēdi aliq̄d ex mutui ꝓpter ſortē·vſurā inducit·ꝑm illud·date mutuū·nihil inde ſperātes·Vtrū aūt ſola ſpes faciat vſurā·et vtrū vſuranus intētionaliter teneat̄ ad reſtitutionē·vide in·C·v·et·C·vi· ii.

¶ Quero in q̄bus rebus ꝺmittit̄ vſura? ℟ndet idē·ſ·q; ꝓprie in cōtractu mutui· Mutuū aūt ꝺtrahit̄ in his rebus·q̄ cōſiſtūt in numero·pōdere·vl̄ mēſura·i· in his q̄ numerant̄ vt moneta·q̄ ꝓprie numerat̄·¶ Pōdere vt ere argēto et auro q̄ pōderant̄· Mēſura vt frumētū vinū oleū et ſimilia· Inſti·q̄bus mo·contra·ob·circa pn̄·xiiii·q·iii·vſura·i·q·iiii·nullus· iii.

FIRST PAGE OF TEXT.

Gering, Kranz, and Freiburger, 1476-77.

PLATEA, Franciscus de. DE USURIS. (i[a]) 1[b]. Questiões huius tractatus viz de vsuris . secundū ordinē ‖ rubricarū Incipiūt feliciter. ‖ 6[a]. Tractatus de vsuris eximii doctoris fratris Francisci de ‖ platea ordinis fratrū minorū bononieñ.

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Incipit feliciter. ‖ 44ᵇ. Tractatus de Vsuris Frācisci de platea finit feliciter. ‖ Impressus parisius In sole aureo. ‖

(iᵇ) 45ᵃ. Questiões huius tractatus videlicet excōicationū scd'm ‖ ordinē rubricarum Incipiūt feliciter. ‖ 98ᵇ. Tractatus excōmunicationū fratris Frācisci de platea ‖ finit feliciter. Impressus parisius In sole aureo ꝑ Mar-‖tinū . Vdalricum . et Michaelē . Anno. M.CCCC.lxxvi. ‖ quarta die mensis Ianuarij. ‖

(ii) 1ᵃ. Questiones huius tractatus videlicet restitutionū . scd'm ‖ ordinem rubricarū Incipiunt feliciter. ‖ 7ᵃ. Tractatus Restitutionū eximij doctoris fratris francisci de ‖ platea ordinis fratrum minorū Bononieñ. Incipit feliciter. ‖ 70ᵇ. Tractatus Restitutionum Francisci de platea ‖ finit feliciter. Impressus parisius In sole aureo. ‖

Quarto. (iᵃ) a-d¹⁰, e⁴; (iᵇ) f-k¹⁰, l⁴; (ii) (A⁶, B-F¹⁰, G⁸, H⁶.) 44 + 54 = 98 + 70 leaves; 40 lines. 179 × 105 mm. Type 2. Sig. b1 begins: fraudulenť rē suā detinēt . . . Hain, *13039; Proctor, 7847.

Paris: Gering, Kranz, and Freiburger, 1476-77.

(iᵃ) 1ᵃ, blank; 1ᵇ-5ᵇ, table; 6ᵃ-44ᵇ, de usuris; (iᵇ) 45ᵃ-53ᵇ, table; 54ᵃ-98ᵇ, de excommunicationibus; (ii) 1ᵃ-6ᵇ, table; 7ᵃ-70ᵇ, de restitutionibus.

231 × 157 mm. Rubricated; initials in red. In this copy, Part II (which has no printed signatures and was therefore probably printed before Part I) is bound between 1ᵃ and 1ᵇ. On 5ᵇ of Part I: Ad vsum fratᵉrs diuerij frete. et post eius decessum reddatur seu restituať conuentui sigambrij . Nam dña du houle morā agens in villa Radulphi et parroᵃ de corcent . dedit michi. F.O. frete. On 1ᵃ (effaced): Recollectis de . . . Catalogo inscriptus. From the library of William Morris. Old calf.

490

BASIN, Bernardus. DE MAGICIS ARTIBUS. 1ᵃ. Tractatus exquisitissimus de magicis artibus et ‖ magorum maleficiis per sacre scientie parisieñ do‖ctorem Magistrum bernardum Basin Canonicum ‖ Cesaraugustaneñ ī suis vesperiis compilatus Anno ‖ a natali christiano Millesimo . cccc . lxxxii. ‖ 15ᵃ. Explicit tractatus de magicis arti‖bus ꝛ magoꝝ maleficiis impressus ‖ parisius. Anno salutis nr̄e. 1483. ‖

Quarto. a, b⁸. 16 leaves; 31 (30) lines. 127 × 75 mm. Type 1. Sig. b1 begins: [V]Isis mirabilibus effectibus . . . Hain, *2704; Proctor, 7923.

Louis Martineau, 1483.

1ᵃ-15ᵃ, text; 15ᵇ, 16 (wanting), blank.

Between 1479 and 1485 Louis Martineau produced about a dozen books on his own account. He also worked as a partner with Antoine Caillaut in various associations.

191 × 124 mm. From the Bennett collection. Red morocco, by Padeloup?

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THOMAS AQUINAS. SUMMA DE ARTICULIS FIDEI. 1ᵃ. Incipit summa edita a sancto Thoma de ‖ aq̇no de articul' fidei . ꝛ ecclesie sacramētis ‖ [1 line space.] ‖ [P]Ostulat a me vestra dilectio . vt de articulis. ‖ [etc.] 12ᵇ, line 25. Item laudamus ꝛ legi mandamus in sinodo . diocesa‖nis libellum sancti Thome de aquino . de articulis fidei . ‖ et sacramentis ecclesie. Quodqꝫ precipiatur curatis vt ‖ partē que est de sacramētis habeant . ꝛ studeāt diligēter. ‖ [1 line space.] ‖ FINIS. ‖

Simon Doliatoris, c. 1485.

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Paris: Simon Doliatoris, c. 1485.

Quarto. [a, b^6.] 12 leaves; 32 lines. 130 × 85 mm. Proctor, 8476.

One of a group of six books in a curious text type, with one or two roman capitals, which appears to be identical with that used in an edition of the Eloquentiae Praecepta of Augustinus Datus, the printer of which gives his name as Simon Doliatoris [*i.e.*, Bötticher?] de Prussia.

174 × 122 mm. From the Irwin library. Brown morocco, by Bedford.

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J. Dupré, c. 1485.

LEONARDUS ARETINUS. DE LA PREMIÈRE GUERRE PUNICQUE. 2^a, column 1, below cut. Cy commence la translacion ‖ en francoys du traictie de la premie‖re guerre punicque que compilla en ‖ latin vng tres noble orateur ditalye nomme Leonard de arecio enuiron ‖ Lan mil. CCCC. ‖ 54^a, column 2. Cyfine la translacion du latī ‖ en francoys de la guerre punicque. ‖

Folio. a-f^8, g^6. 54 leaves; 2 columns; 34 (33) lines. Headlines and initial-directors. 186 × 133 mm. Types 5 and 6. Sig. b1 begins: esparpillez volans . . .

Leaf 1 not known (wanting; so also in Pellechet, 1114); 2^a-54^a, text; 54^b, blank.

Two small cuts, one of a king seated and attended by courtiers, the other of a battle. Both have three sets of lines round them, the inner measurements being 55 × 53 mm., the outer 70 × 65 mm.

Jean Dupré, perhaps the finest of the early Paris printers, issued his first dated book, a Roman Missal, on 28th November, 1481, and is known to have printed before the end of the century about twenty other missals, four breviaries, and as many Horae, and about twenty miscellaneous books, some of them finely illustrated. While his main business was at Paris, he printed a Missal and a Breviary at Chartres in 1482-1483, and in 1486-1487 helped Pierre Gérard at Abbeville to print the fine editions of the Cité de Dieu and Triomphe des neuf Preux, Nos. 622 and 623 in this collection.

265 × 196 mm. Initials in red. From the library of William Morris. Dark brown calf.

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(SIG. N_1 VERSO.)

(SIG. B_5 RECTO.)

P. Levet, for Vérard, 1486.

CENT NOUVELLES NOUVELLES. 1^a. A mon tres redoubte seigneur Monseigneur ‖ le duc de Bourgoingne et de Brobant ‖ 2^a. Sensuit la table de ce present liure intitule des Cent nouuelles nouuel-‖les lequel en soy contient Cent chapi-‖tres ou hystoires/ ou pour mieulx dire ‖ nouueaux comptes a

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plaisance. ‖ [152ª. Cy finissent les cent nouuelles nouuel‖les composees et recitees par nouuelles ‖ gens de puis na gueres/ et imprimees a ‖ paris le xxiiii. iour de decembre Mil ‖ CCCC. lxxx. et vi. p āthoine verard li‖braire demourant a paris sur le pont ‖ nostre dame a lymage saint iehan leuā-‖geliste ou au palaiz au premier pillier . . .]

Paris: P. Levet, for Vérard, 1486.

Ensuit la table de ce present liure intitule des Cent nouuelles nouuelles lequel en soy contient Cent chapitres ou hystoires/ ou pour mieulx dire nouueaux comptes a plaisance.
La premiere nouuelle traicte dung qui trouua facon de iouir de la femme de son voisin/ lequel il auoit enuoye dehors pour plus aiseemēt en iouir/ a luy retourne de son voyaige le trouua qui a.ii.

493. CENT NOUVELLES NOUVELLES. P. LEVET FOR VÉRARD, 1486.
THE KING RECEIVING THE BOOK. (A_2 RECTO.)

Folio. a^{10}, b, c^8, d, e^6, f-s^8, t^{10}. 152 leaves; 2 columns; 36 (35) lines. Headlines. 180 × 134 mm. Types 2 and 3. Sig. b1 begins: La premiere nouuelle . . . Macfarlane, 4.

1^a, cut and dedication; end, 1^b, column 1; 2^a, cut; then table to 9^a; 9^b, 10 (wanting), blank; 11^a-152^a(?), text; 152^a, colophon and device; 152^b, blank(?).

Vérard's two large cuts (140 × 120 mm.) of a King of France receiving a book (2^a, Macfarlane, Pl. V), and a Dauphin with his suite, in the same style, followed by a set of forty column-cuts (70 × 64 mm.), used here, as far as $s_7{}^b$, leaf 141^b, ninety-seven times. In order to make them

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Paris: P. Levet, for Vérard, 1486.

serve again several cuts appear to have been mutilated so as to erase features unsuited to the later stories.

The description given above is completed from Macfarlane, No. 4, with corrections. It seems possible that his leaf 1 is misplaced, and that the first, not the tenth, is blank.

The earliest dated book in which Antoine Vérard's name is found is the edition of Boccaccio's Decameron, finished 22nd November, 1485. Between this date and his death in, or soon after, 1512, he is known to have published over two hundred and fifty editions. Most of these were in French and of the same popular character as the works printed in England by his contemporary, William Caxton. Whether Vérard himself was a printer, *i.e.*, managed a printing-house, has been hotly debated. It is certain that the great majority of his books were printed for him, but his relations with some at least of the printers probably extended beyond mere commissions to print individual books, though no satisfactory theories on the subject have as yet been formulated. An important feature of Vérard's business was the preparation of special copies printed on vellum, and with the woodcuts coloured by hand or painted over with more or less independent illuminations (see No. 515 in this collection). Copies thus decorated were supplied to Charles VIII of France, Henry VII of England, the Comte d'Angoulême, and other patrons. For a full account of Vérard's work see "Antoine Vérard. By John Macfarlane. Bibliographical Society's Illustrated Monographs, No. VII." Pierre Levet, in whose types the present work is printed, is known already to have produced over a hundred incunabula, and as he worked for seven publishers besides Vérard, and his name is frequently omitted from their colophons, the output from his press will probably soon be proved to have been considerably larger. He began work apparently in 1485.

242 × 175 mm. Rubricated. Without the blank leaf 10, or 1 (the printed leaf 1 or 10 being here 10), and eleven leaves at the end; the text of these is made up in manuscript, and a manuscript title-page has been added. From the Duke of Marlborough (White Knights), Utterson, and Bennett collections. Green morocco (bound for Utterson, with his bookplate and note).

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P. Levet, for Vérard, 1486-87.

SYDRACH. 1ª, title: LA fontaine de ‖ toutes sciẽces ‖ du philosophe ‖ Sydrach ‖ 186ª. Cy finist le liure que sydrach phi-‖lozophe a fait/ le quel liure est la fontai-‖ne de toutes sciences imprime a paris le ‖ xx. iour de feurier Mil CCCC. huitã‖te et six pour anthoine verard libraire ‖ demourãt a paris sur le põt nostre dame ‖ a lymage saint iehan leuuangeliste ou ‖ au palaiz au premier pillier deuant la ‖ chappelle ou on chãte la messe de messei‖gneurs les presidens ‖ AMEN ‖

Folio. A, B^6, C^{10}; a-e^8, f, g^6, h-k^8, l^6, m-q^8, r^6, s, t^8, u^6, x^8, y^6. 186 leaves; 2 columns; 35 lines. Initial-directors. 176 × 139 mm. Type 3. Sig. b1 begins: mourront yront en paradis . . . Hain, 15190; Macfarlane, 5.

1ª, column 1, title; column 2 and 1ᵇ, blank; 2ª-3ª, prologue; 3ª-3ᵇ, account of the book; 4ª-21ᵇ, table; 22, blank(?) (wanting); 23ª, cut, then text; end, 185ᵇ; 186ª, colophon and device; 186ᵇ, blank.

One cut, of a King of France receiving a book, the same as that on 2ª of the "Cent nouvelles nouvelles" of 1486. Vérard's early device (Macfarlane, lxxvi). The L on the title-page is Macfarlane's No. 1 (not figured).

257 × 182 mm. Initials added in red. From the Bennett collection. This is the copy sold at Sotheby's in 1897, 12th-15th May (Lot 980). Dark red morocco, by Bauzonnet-Trautz.

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J. Dupré, 1489.

MISSALE PARISIENSE. 1ª, title: Missale parisiense nouũ. ‖ 260ª, column 2. Ad instantiã ꝛ impensis magistri ‖ Iohãnis belin: Guillermi le caron ‖ et Iohannis de prato librariorum ‖ iuratorum vniuersitatis parisieñ. ‖ hoc presẽs opus impressum extitit ‖ 260ᵇ, column 1. a d laudẽ dei oñipotẽtis . eiusqꝫ ‖ intemerate genitricis et ꝟgīs ‖ marie In cuius honorẽ fundata est ‖ sacra ecclesia parisiensis. totiusqꝫ ‖ curie celestis. Actũ secũdo et cõple-‖tum extat arte impressoria: presẽs ‖

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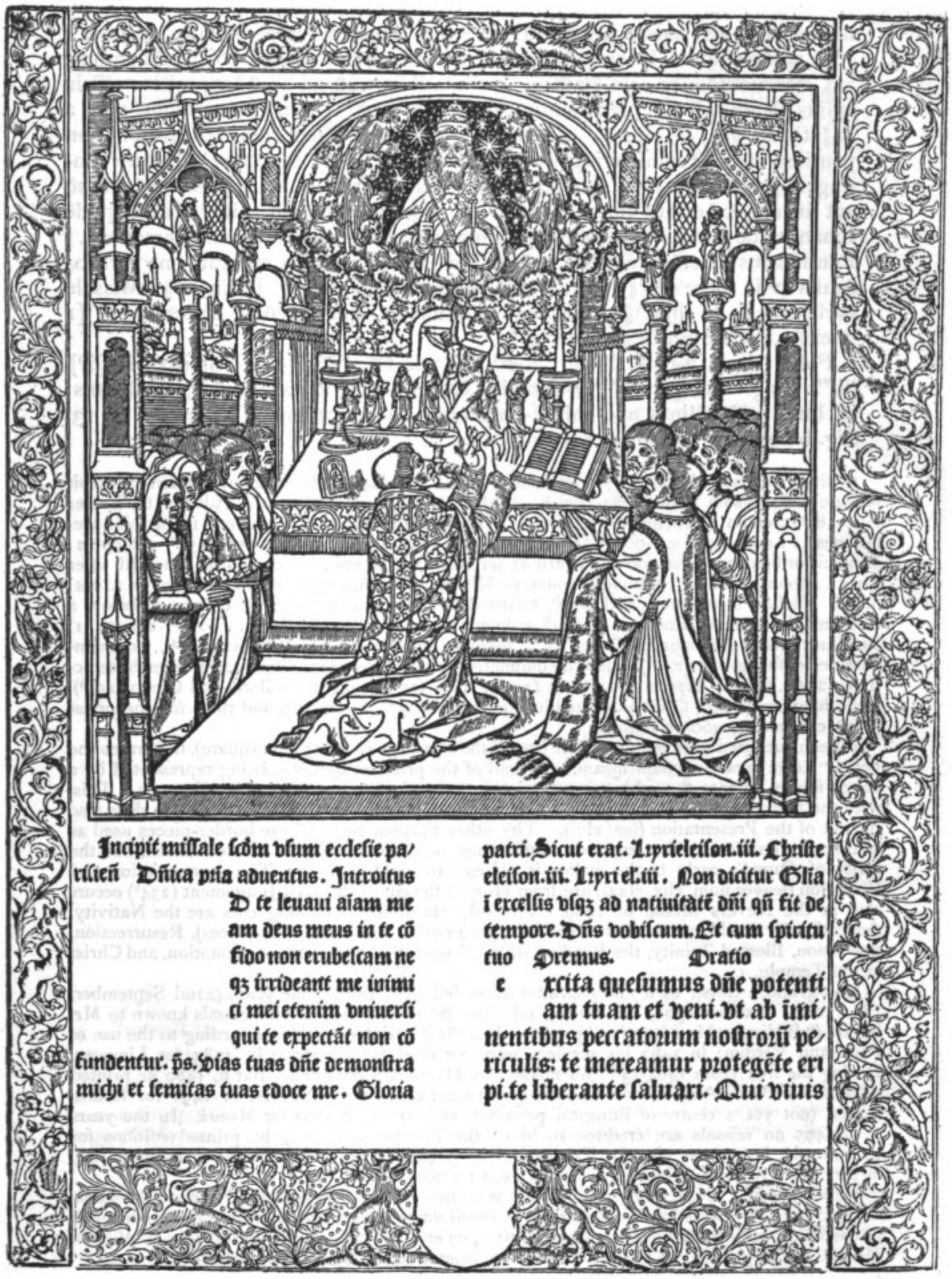

Incipit missale scōm vsum ecclesie pa/
risien Dñica pria aduentus. Introitus
D te leuaui aiam me
am deus meus in te cō
fido non erubescam ne
qz irrideant me inimi
ci mei etenim vniuersi
qui te expectāt non cō
fundentur. ps. Vias tuas dñe demonstra
michi et semitas tuas edoce me. Gloria
patri. Sicut erat. Lyrieleison.iii. Christe
eleison.iii. Lyri ek.iii. Non dicitur Glia
i excelsis vsqz ad natiuitatē dñi qñ fit de
tempore. Dñs vobiscum. Et cum spiritu
tuo Oremus. Oratio
e xcita quesumus dñe potenti
am tuam et veni. vt ab imi/
nentibus peccatorum nostrorū pe/
riculis: te mereamur protegēte eri
pi. te liberante saluari. Qui viuis

495. MISSALE PARISIENSE. PARIS: JEAN DUPRÉ, 1489.
FIRST PAGE OF TEXT (SIG A_1 RECTO), WITH WOODCUT OF THE SOUL RISING IN PRAYER TO GOD.

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Paris: J. Dupré, 1489.

hoc missale seu misse ordinariū: in ‖ ipsa preclara vrbe: prefateq; ecclesie ‖ ritui accōmodum. In quo diligen‖ter adiūctis ipsius ecclesie cōstitu-‖tionibus: atq; consuetudinibꝫ. sin-‖gulisq; festiuitatibus suū ad locū ‖ appositis: officia āplius pleniusq; ‖ q; in precedentibus describuntur. ‖ Oīumq; sacramento4 quo4 a ba‖ptismo vsq; ad ipsam extremā vn‖ctionem quilibet aīmarum rector ‖ non pontifex: accepit ministerium ‖ administrationis tenor: eaq; que ‖ circa eam con-tingere possunt du-‖bia: exarata sunt. Insuper ꝛ si quid in prioribus omissū aut in aliquo ‖ erratū fuit: appositū est atq; emen‖datum. Impressore quidē Iohanne ‖ de prato. Anno dñi millesimo qua-‖dringentesimo octuagesimonono. ‖ Pontificatus reuerēdi in cristo pa‖tris dñi Ludouici diuina miserati‖one parisio4 p̄sulis xviii. mēse mar‖cio. in vigilia beati gregorii pape. ‖ [2 lines.] ‖ Missale parisiense. ‖ [1 line.] ‖ Iohannis le Munerat opus secūdū directione. ‖ [1 line.] ‖ Requiescat in pace Amen ‖

Folio. [aa^{8}], a-i^{8}, k, l^{6}, m^{4}; A-F^{8}, G^{10}; H-O^{8}, P^{10}; Q-V^{8}. [9] ii-lxxviii [6?], iiii** (=sig. m1), [3] iiii**, v-CCxliiii, CClxv-CClxviii=260 leaves; 2 columns; 38 lines. Headlines and initial-directors. 214 × 157 mm. Types, 6? 11, 13. Sig. b1 begins: vigilantes ꝛ custodientes . . .

1^{a}, title; 1^{b}, paschal table; 2^{a}-7^{b}, calendar; 8^{a}-8^{b}, Cautelae; 9^{a}, below a cut, column 1: Incipit missale scd'm vsum ecclesie pa-‖risieñ . . . 9^{a}-85^{a}, column 1: Temporale, Advent to Easter Eve; 85^{a}, column 2: Incipit ordo misse . . . (*i.e.*, the Ordinary); 86^{b}, column 1: Incipiūt prefationes . . . end, 93^{b}; 94^{a}-96^{b}, Canon; 97^{a}-154^{b}, Temporale, from Easter; 154^{b}, column 2: Explicit ordinarium misse do-‖minicarū et feriarum totius anni. ‖ necnon et solemnitatū inter ipsas ‖ apponi solitarū . secundū vsum ec-‖clesie parisieñ. ‖ 155^{a}, column 1, below a cut: incipit officium sanctorum; end, 220^{b}, followed by Mandata legis; 221^{a}, column 1, below a cut: Incipit cōmune sancto4 . . . 234^{b}, column 2: Sequuntur ꝑse cōes . . . 236^{a}, column 1: Incipiunt misse cōes siue familiares ‖ . . . followed by Orationes communes (242^{a}), Commendationes defunctorum (245^{b}), Missa de defunctis (246^{b}), Ordo sponsalium (249^{a}), other benedictions (251^{a}), festival Kyries and proses (252^{b}), rules for singing the Gloria and Credo (254^{b}), Ordo baptismi (255^{b}), Ordo ad uisitandum infirmum (257^{b}, column 2), and rules for the priest (259^{b}, column 2); 260^{b}, colophon.

Fifteen cuts used as seventeen. The first of these, a large cut (153 mm. square), illustrates the verse "Ad te levavi animam meam," the soul of the priest at the altar being represented by a naked figure, whence the subject is sometimes confused with the mass of S. Gregory. This, with the four borders which surround it, comes from the Verdun Missal of 1481, as does also the cut of the Presentation (leaf clvi). The other thirteen cuts and the border-pieces used as further decorations to the pages on which they occur, are probably all from stock, but the rarity of Dupré's early books makes it difficult to identify them. The Annunciation and Visitation (leaves num. clix, clxxi) are from Horae; the cut of the Last Judgement (234^{b}) occurs also in the Nevers Missal of 1489. The subjects of the remaining cuts are the Nativity, Adoration by the Magi, and Pentecost (all 73 × 49 mm., with small side-pieces), Resurrection, Ascension, Blessed Trinity, the Reading of the Gospel, S. Andrew, the Assumption, and Christ in the Temple.

Jean Dupré's career as a missal-printer extended over twenty-one years (22nd September, 1481, to 1st October, 1502), and during this time he printed twenty-one missals known to Mr. Weale ("Bibliographia Liturgica," p. 286). In 1481 he printed editions according to the use of Paris and Verdun; in 1482 his services were required for Chartres; in 1483 for Limoges. During the five years 1484-1488 no missals by Dupré are recorded. But in 1489 he printed editions for Paris, Angers, and Châlons-sur-Marne; in 1490 for Nevers; in 1491 for Reims, Rouen (not yet a centre of liturgical printing), and Arras; in 1492 for Meaux. In the years 1493-1495 no missals are credited to him. But in 1496 and 1497 he printed editions for Paris, in the latter year also for Troyes and Besançon; in 1498 for Amiens; in 1499 for Die; in 1500 for Troyes and Salisbury; and in 1502 for Salisbury again.

327 × 239 mm. Leaves 87-92 (sig. l) are wanting. On 260^{b} is written: Ex dono Catherine dan Jan relicte vidue defuncti quōdā magrī Claudii vany cōuentui de laue Maria. Oretur nedū pro defuncto, sed etiā pro oīnibꝫ suis parētibꝫ viuis et defunctis. From the library of William Morris. Half pigskin, by Cobden-Sanderson, from a design by Morris; oak sides.

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ORDINAIRE DES CHRÉTIENS. 1ª, title: Lordinaire des crestiens ‖ 211ᵇ. Ce present ordinaire des crestiens fut acheue le ‖ huytieme iour . de iuillet . Mil. quatre cens qua-‖tre vingz et dix pour anthoine verrad libraire de-‖mourant a paris sur le pont nostre dame a lyma-‖ge saint iehan leuangeliste ou au palaiz au premi-‖er pillier deuant la chapelle ou on chante la messe ‖ de messeigneurs les presidens ‖

Paris: P. le Rouge, for Vérard, 1490.

SIG. A_5 VERSO.

Quarto. a-z, ꝛ, ꝑ, A⁸, B⁴. 212 leaves; 34 lines. Marginalia. 142 × 76 mm. Types 2 and 4 of Le Rouge, and a very small type like Dupré 9. Sig. b1 begins: homme qui se peust et deust faire . . . Macfarlane, 11.

1ª, title; 1ᵇ, blank; 2ª-5ª, table; 5ᵇ, a cut; 6ª-211ᵇ, text; 212, blank.

One woodcut (5ᵇ; 121 × 80 mm.). In the upper half the Almighty enthroned, two angels worshipping, the symbols of the four evangelists in the corners. In the lower half Christ on the Cross, on his right the Virgin and S. John, on his left a Jew and a soldier. Beneath the woodcut is a small cross.

Pierre le Rouge printed two books at Chablis in 1478 and 1483, and his name occurs in books printed at Paris between 1486 and 1493. He seems at first to have worked for Vincent Commin, then for Durand Gerlier, and finally for Vérard, in whose edition of Lucan, Suetoine et Saluste, issued later in this same year, 1490 (No. 498), his name occurs. Only twenty-two books are at present assigned to him in Dr. Burger's "Printers and Publishers of the XV

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Paris: P. le Rouge, for Vérard, 1490.

Century," but it is possible that Le Rouge was for some years working anonymously in the employment of Vérard, to whom he must have sold or loaned some of his stock of woodcuts and ornaments.

199 × 130 mm. From the Bennett collection. Red morocco, by Kochler.

497

Antoine Caillaut, c. 1490.

ERUDITORIUM PENITENTIALE. 1ª. Eruditorium penitentiale. 2ª. Incipit eruditorium cuilibet chri‖sticole per necessarium cōpendiose auctoritatibus ‖ sacre scripture insignitum.

CONFESSION. (SIG. A_2 RECTO.)

Quarto. a-h⁸, i, k⁶. 76 leaves; 24 (26) lines. 132 (142) × 91 (92) mm. Type 8. Sig. b1 begins: Honor insuperabilis ps. Ego dixi . . . Hain, 13152; Proctor, 8793.

1ª, title; 1ᵇ, blank; 2ª: Incipit eruditorium, etc.; 76ᵇ, end: abstinere ac mundari ab omni crimine . et ista sufficiant.

Seventeen woodcuts, mostly measuring 110 × 90 mm.: (i) 2ª, man confessing; (ii) 4ª, naked man, bearing shield inscribed "vita naturalis"; (iii) 5ᵇ, woman, bearing shield inscribed "vita noxialis"; (iv) 6ᵇ, group of skeletons; (v) 8ᵇ, Christ in glory—the block measures only 100 × 82 mm., and may belong to another set; in this copy it is printed wrong way up; (vi) 10ª, man and angel, the latter bearing scroll inscribed "Elige Homo"; (vii) 11ᵇ, variant of same subject—the man is here younger, and between the figures is a second scroll inscribed "Homo debet relinquere"; (viii) 13ª, Hell—this block measures only 101 × 82 mm.; (ix) 14ᵇ, Fortune's Wheel; (x) 11ᵇ, another Elige Homo, the man is naked; (xi-xvii), the Seven Deadly Sins, viz.: 28ᵇ, Pride on a lion; 41ª, Envy on a greyhound; 45ª, Wrath on a bear; 49ᵇ, Accidie on an ass; 55ª, Avarice on an ape; 67ª, Gluttony on a wolf; 70ª, Lust on a goat.

The type used in this book originally belonged to Jean Dupré, who seems to have sold some of it to Petrus Alanus and Andreas Calvinus of Angoulême, who printed some books with it. But Caillaut also became possessed of some of the type, and that this book must have been

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printed by him rather than at Angoulême, is proved by the previous use of at least some of the cuts in the "Livre de bonnes meurs" of 1487. (See Claudin, Histoire, I, pp. 306 and 320 *sq.*, where, however, the cuts are said to be in the same style, instead of identical with those in the earlier book.) The British Museum possesses another issue of the Eruditorium with slight differences on every page, *e.g.*, 3ª, the last line here reads: di deus orõem meã . z clamor me⁹ ad te veniat; the Museum edition, which, from the state of the cuts, appears to be later, has deus orõnẽ meã . et clamor meus ad te veniat.

179 × 113 mm. From the Lakelands and Morris collections. Red morocco, by Bedford.

Paris: Antoine Caillaut, c. 1490.

498

LUCAN, SUETOINE ET SALUSTE. 1ª, title: Lucan suetoi‖ne te saluste ‖ en francois ‖ 205ª, column 2. Cy finist Lucan suetoine et salu‖ste en frãcoys Imprime a paris Le xxii^e ‖ iour de decembre mil iiii^co iiii^xx z dix ‖ par Pierre le Rouge Libraire du roy no-‖stresire pour Anthoine verard marchãt ‖ libraire demourant a Paris sur le pont ‖ nostredame a lymaige sainct Iehan le-‖uangeliste ou au palays deuant la cha-‖pelle ou on chante la messe de messei-‖gneurs les presidens. ‖ [Device of Pierre le Rouge.]

Folio. a-z, z^8, 9^9 (9^{10} cut out), A^4. cci [4] = 205 leaves; 2 columns; 48 lines. Headlines. 282 × 178 mm. Types 2 and 3. Sig. b1 begins: deulx qui e stoit encõbres . . . Hain, 10244; Proctor, 8094; Macfarlane, 12.

P. le Rouge, for Vérard, 1490.

1ª, title; 1ᵇ, blank; 2ª-2ᵇ, prologue of the translator; 3ª-93ᵇ, first part of the text (to the outbreak of the Civil War); 93ᵇ, blank; 94ª: Sensuyt le premier liure de lucan ‖ End, 202ª, column 1, line 5, followed by the table; end of table, 205ª, column 1; column 2, colophon and device; 205ᵇ, blank.

Despite its title, and the statement in the translator's preface that the work of Lucan, "qui cõpilla et fist ce present liure," was a history of the Caesars from Julius to Domitian, the book is merely a life of Julius Caesar from the conquest of Gaul to his death. Suetonius and Sallust have no part in the book, and Lucan seems merely to be named because the second part of the book is more or less based on his Pharsalia.

In this book quite a rich effect is produced by the almost impudent repetition of a small number of stock cuts and ornaments, all taken from Le Rouge's "Mer des Histoires." The five cuts of battle scenes are used altogether sixty-four times, a sixth cut, of an author writing, being the only one in the book which is not made to do multiple duty. The title-page is decorated with the large man-at-arms L (240 × 164 mm.); leaf 2, with the serpent S (174 × 163 mm.); leaves 3 and 94, with the P inclosing an author writing (168 × 160 mm.). Four double borders of women and strange creatures (271 × 22 mm.) are used in all fourteen times, four narrower ones (282 × 20 mm.) with flowers and creatures sixteen times. Of the three letters used of a set of initials (65 × 48 mm.), the N appears once, the E thirteen times, the A sixteen times. The book ends with the printer's device between two floral ledges.

350 × 251 mm. Cuts and initials lightly coloured. Lot 1372 in the sale at Sotheby's. From the library of William Morris. Crimson morocco, by Riviere.

499

BOUTILLIER, JEAN. LA SOMME RURALE. 1ª, title: La somme rural ‖ 268ᵇ. Cy fine la somme rural compilee ‖ par Iehan boutillier conseillier du ‖ roy a paris. Et imprime audit lieu ‖ lan mil. cccc. iiii. xx. z xi. ‖

Folio. aa^8, bb^4; a-y^8, z^6; A-H^8, I^6, K^4; AA^4. 272 leaves ([12]; i-ix^xxi, ix^xxiiii (for 182); i-lxix, lxxii, lxix, lxxii, lxxiii, lxiiiii (?); [4]). 2 columns; 44 lines; headlines and initial-directors. 189 × 131 mm. Three types (see below). Sig. b1 begins: negligent par son deffault . . . Macfarlane, 17.

For Vérard, 1491.

1ª, title; 1ᵇ, blank; 2ª-12ª, table to part i; 12ᵇ, blank; 13ª-194ᵇ, text of part i; 195ª-278ᵇ, text of part ii; 279ª-282ᵇ, column 1, table to part ii; column 2, device.

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Paris: Vérard, 1491.

Second device of Vérard, figured by Macfarlane, lxxvii. At three places in part i blank pages are left for the insertion of genealogical trees.

The two types used for the text and headlines are those of P. Le Dru (1[b] and 3; Claudin, "Histoire de l'Imprimerie en France," II, p. 59), the smaller being the Vérard type 1, used in the "Mystère de la Passion" of 1490. The three words of title are in a different type, which is difficult to identify.

This edition, the only one of this book published by Vérard, is probably a reprint of Levet's edition of 1488. It is imperfectly described by Macfarlane, No. 17.

275 × 199 mm. Rubricated; initials in red. The spaces left for trees have not been filled up. On 1[a] is written: Ad luxonium spectat hec summa Ruralu3. This is no doubt the copy offered for sale by M. Claudin in 1897, from which Macfarlane's description was taken. From the Bennett collection. Dark green morocco, stamped in blind, by Leighton.

500

J. Dupré, c. 1492.

MESCHINOT, JEAN. LES LUNETTES DES PRINCES. 1[a], title: Les lunettes des princes cōposees ‖ p noble homme Iehā meschinot ‖ Escuier en son viuant grant maistre ‖ dhostel de la Royne de France.

Les lunettes des princes cōposees p noble homme Jehā meschinot Escuier en son viuant grant maistre dhostel de la Royne de France

TITLE.

Principes persecuti sunt me gratis

VERSO OF TITLE.

Quarto. a-l[8]. 88 leaves; 30 (33) lines. 143 (148) × (for prose) 83 mm. Sig. b1 begins: Iay eu robes demartres et de bieure. Types 12, 15, 16.

208

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Paris: Jehan Dupré, c. 1492.

1ª, Dupré's large device and title; 1ᵇ, Metal cut of the Crucifixion, with underline in large type: Principes persecuti ‖ sunt me gratis; 2ª, the poem; 53ᵇ (2nd par.): Sensuiuent xxv . balades cōposees par ledit ‖ Iehā meschinot. Sur xxv. princes de balades ‖ a luy enuoyez et cōposez par missire Georges ‖ Laduēturier seruiteur du duc debourgōgne Et ‖ trouuerez deuāt le cōmencement de chascune ‖ desdictes balades le refrain; 82ª, Cōmemoratiō de la passiō nostre seigneur ‖ Jhūcrist; 88ª, Prayer in verse which can be read in thirty-two ways, retaining sense and rime; 88ᵇ, blank.

" Les Lunettes des Princes " is an allegory of the usual fifteenth-century sort. This edition confirms the year 1491 as the probable date of Meschinot's death, as he is here mentioned as dead, and the book can hardly have been printed later than 1493.

The fine metal cut of the Crucifixion, on verso of title, is taken from Dupré's " Heures a lusaige de rōme " of 1490, where in the British Museum copy (C. 30. c. 11) it is printed in red (see " Bibliographica," vol. iii, plate xxi); the cut of a man praying, with scroll " Mater dei memēto mei," on recto of last leaf, is from the " Heures a lusaige de Rome " of 4th February, 1488-1489 (see " Bibliographica," vol. iii, p. 453).

188 × 124 mm. From the Bennett collection. Blue morocco, by Bauzonnet.

P. Levet, [about 1492?]

OCKHAM, Gulielmus de. DE SACRAMENTO ALTARIS. 1ª, title: Tractatus venerabilis Ince-‖ptoris Guilgelmi ockaȝ de sa-‖cramento altaris ‖ 100ᵇ. ¶ Impressuȝ parisius per Petruȝ leuet impres‖sorem . parisius cōmorantē pro Durando gerle‖ri librario vniuersitatis cōmoranti in vico ma-‖turinorū ad intersigniuȝ delestrille fauueau ꝑ-‖pe maturinos. ‖

Octavo. a-m⁸, n⁴. 100 leaves; 31 lines. 101 × 63 mm. Types 2 and 6. Sig. b1 begins: īdiuisibilis necessario . . . Proctor, 8085.

1ª, title; 1ᵇ-2ᵇ, table; 3ª-100ª, text; 100ᵇ, colophon.

141 × 98 mm. One initial in red and blue (on 3ª). On the title-page is written: Ex libris frīs Florent . . . From the Bennett collection. Bound with four other tracts (Nos. 514, 532, 512 and 513) in sprinkled calf, by Zaehnsdorf.

(SIG. A_2 RECTO.)

(SIG. B_3 VERSO.)

Vérard, c. 1492.

VALLA, Laurentius. APOLOGUES ET FABLES. 1ª, title: Les apologues ȝ fables de ‖ Laurens valle trāslatees ‖ de latin en francois. ‖ 36ª. Et ce briefuement suffise ‖ des ditz des sages hōmes. ‖

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Sensuit les apologues De Laurentius Valla et cõmence le prologue De lacteur en latin. Laurentius Valla.

Aurens Valle de/ fire salut et pro/ sperite a noble hõ me arnoul de fou

elle son chier et singulier amy. Treschier et feal amy: Je te auoye na pas long temps pro/ mis enuoyer certaines caille/

502. LAURENTIUS VALLA: APOLOGUES ET FABLES. PARIS: VÉRARD, C. 1492.

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Folio. A, B⁸, C⁶, D⁸, E⁶. 36 leaves; 2 columns; 33 lines. Initial-directors. 195 × 141 mm. Type 3. Sig. B1 begins: asne. Lors le loup se . . . Macfarlane, 103. **Paris: Vérard, c. 1492.**

1ᵃ, first column, title; second column and 1ᵇ, blank; 2ᵃ, heading, cut and Valla's preface, dated Gaeta, 1st May, 1438; end, 2ᵇ; 3ᵃ-22ᵇ, thirty-three apologues; 23ᵃ, below a cut: Le prologue du translateur. ‖ The "dits facétieux" begin 23ᵇ; end, 36ᵃ; 36ᵇ, blank.

The "Apologues moraux" of Valla are illustrated by the large cut of a lecturer (A2) as in the "Art de Bien Mourir" of 1492 (Macfarlane, xxiv), and by twenty column-cuts (69 × 64 mm.) made thirty-three by repetition (the first is used again for Fables 2, 14, 15, 25, and 29). The cuts are in the style of those of the "Cent Nouvelles Nouvelles" of 1486, and many of them are badly worn. The "Dits facecieux de francois petrarque" are illustrated only by a cut (140 × 85 mm.) of an ecclesiastical saint writing, with two prophets above, in the style of the cuts from "Boccace des nobles dames, 1493" (Macfarlane, xxvii).

The copy of this book, described by Macfarlane, has the first leaf suppressed and replaced by a special dedication to Charles VIII, by Guillaume Tardif.

247 × 184 mm. From the library of William Morris. A heraldic ex-libris (quarterly, first and fourth, argent a talbot rampant, sable; second and third, gules a chevron argent), probably that of Sir Charles Talbot, whose library was sold in 1814, is inserted. Eighteenth-century French light brown calf.

503

GERSON, JOANNES. ALPHABETUM DIVINI AMORIS. 1ᵃ, title: Incipit alphabetū ‖ diuini amoris de eleuatione mentis in deū ‖ venerabilis magistri Iohānis Gerson can-‖celarij parisieñ. ‖ 36ᵃ. Explicit alphabe-‖tum diuini amoris. de eleuatione mentis in ‖ deum venerabilis magistri Iohānis Gerson ‖ Cancellarij Parisieñ. Impressum parisi9. ‖ Per. Georgium Mittelhus Anno ‖ domini. M. CCCC. XCiij. .xvij. die ‖ Aprilis. ‖ **G. Mittelhus, 1493.**

Octavo. A-D⁸, E⁴. 36 leaves; 26 lines. 97 × 62 mm. Types 1 and 2. Sig. B1 begins: enī stetit ī meditatiōe passiōis . . . Hain, 7637; Proctor, 8107.

1ᵃ, title; 1ᵇ, blank; 2ᵃ-3ᵃ, proem; 3ᵃ, table; 3ᵃ-36ᵃ, text; 36ᵇ, blank.
Beginning in 1488 Georg Mittelhus printed about fifty incunabula at Paris.
127 × 95 mm. From the Bennett collection. Old half calf.

504

BOCCACCIO, GIOVANNI. DE LA LOUANGE DES NOBLES DAMES. 1ᵃ, title: Le liure de Iehan bocasse de la louenge et vertu des nobles ‖ et cleres dames trāslate ꝛ īprime nouuellemēt a paris. ‖ 143ᵇ. Cy finist Bocace des nobles et cleres femmes im-‖prime a paris ce xxviii. iour dauril mil quatre cens ‖ quatre vingtz ꝛ treize par Anthoine verard librai-‖re demourant a paris sur le pont nostre dame a ly‖mage saint iehan leuangeliste/ ou au palais au pre-‖mier pillier deuant la chappelle ou on chāte la mes‖se de messeigneurs les presidens. ‖ **Vérard, 1493.**

Folio. a-n⁸, o, p⁶, q, r⁸, s, t⁶. 144 leaves; 34 (35) lines. Initial-directors. 199 × 122 mm. Type 3. Sig. b1 begins: que chascun des gēdarmes feust . . . Hain, 3337; Proctor, 8425; Macfarlane, 25.

1ᵃ, title; 1ᵇ-3ᵃ, translator's preface to Queen Anne; 3ᵇ-143ᵇ, text; 144ᵃ, Vérard's device; 144ᵇ, blank.

A carelessly illustrated book, containing eleven stock cuts used eighty times, viz., a Queen or Princess carrying a child (23 times), a Queen attended by ladies (20 times), a Lady nursing twins (17 times), the Burial of a Woman (5), Discovery of exposed twins (4), a Lady leaping into flames (4), two cuts from the "Chevalier Délibéré" set, a cut of a woman (Polixena?) being

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Paris: Vérard, 1493.

sacrificed on a tomb, and the tall Vérard cuts of a Bishop and a Monk writing. Not one of the cuts appears to have been specially designed for the book.

270 × 192 mm. From the La Vallière, Wodhull, and William Morris collections. Bought by Wodhull at the La Vallière sale: "cost about 8*s*. 10*d*. M: Wodhull, Aug. 22^{d}, 1784." Mottled calf.

505

Vérard, 1493.

JACOBUS DE VORAGINE. LA LEGENDE DOREE EN FRANCOIS. [1^{a}. Pour ce que les treshautes et excel‖lens roys de france . . .] 2^{a}, column 1. Cy aps sensuit la table des rubriches ‖ ⁊ chapitres de ce psent volume . . . 5^{a}, column 1. Cy commence la legende doree en fran‖coys. Et premierement de laduent de no-‖stre seigneur ‖ 296^{b}, column 2, below device. Alhonneur etlouenge de dieu le pere tout ‖ puissāt de la glorieuse vierge marie/ ⁊ toute ‖ la court celestielle de padis aeste a cheuee ‖ de īprimer a Paris ceste presēte legende en ‖ francois le .ii. de iung mil cccc iiiixx ⁊ xiii ‖ pour Anthoine verard libraire demourāt a ‖ paris. Sur pōt nostre dame a lymaȝe saīt ‖ iehā leuāgeliste ou au palais au pmier pil‖lier deuant la cahpelle ou on chante la mes‖se de messeigneurs les presidens. ‖

Folio. a^{4}, b-z, ⁊, ꝯ, A-M^{8}, N^{4}. CCxcvi leaves; 2 columns; 46 lines. Headlines. 230 × 149 mm. Types 2, 11*, and another. Sig. b1 begins: Cy commence la legende . . . Macfarlane, 28.

1^{a}, preface; 1^{b}, not known; 2^{a}-2^{b}, contents; 3^{a}-4^{b}, life of S. Geneviève; 5^{a}-296^{b}, text; followed by Vérard's device and colophon. The reversed g and other misprints in the title are in the original.

This vellum copy is illustrated by twelve column-cuts, mostly of subjects from Horae, but including a S. Sebastian, S. Barbe, All Saints, and Death and the Pope. It also has about 188 small figures of saints, from 40 to 45 mm. in height, and 25 to 33 mm. in breadth, which may be painted over blank spaces or border cuts such as are found in Horae. The only paper copy known is at Copenhagen, the only other vellum copy at the Bibliothèque Nationale, Paris.

This book, like the "Roman de la Rose" and others, is printed throughout in constantly changing types, but here there are three types (the third, which appears only at the end, seems to differ from any found in other books of Vérard), and the greater part of the book is in type 2. The leaves in type 11* are sig. a1-4; h1, 2, 7, 8; i3, 6; k1, 3-6, 8; l1-8; m2, 4, 5, 7; n1-8; y1, 2, 7, 8; z1-8; ⁊1, 2, 7, 8; ꝯ2-7; B2-7; K4, 5; and those in the third type are sig. K1-3, 6-8; N1, N4. (Sig. M is unknown.)

337 × 236 mm. Printed on vellum. Wants sig. a1, d2-7, t2-7, I2-7, M1-8. From the library of the Duke of Sussex (ex-libris) and the Bennett collection. Crimson velvet.

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Vérard, 1493.

BONNOR, Honoré. L'ARBRE DES BATAILLES. 1^{a}, title: Larbre des batailles ‖ 156^{a}. Cy finist le liure intitule larbre des batailles imprime ‖ a pari^{s} le viij io^{r} de iuing Mil. cccc. quatre vīgtꝫ ⁊ treize ‖ par anthoine verard libraire demourāt a paris sus le ‖ pont nostre dame a lenseigne saint iehan leuāgeliste ou ‖ au palais au premier pillier deuant la chappelle ou lon ‖ chante la messe de messeigneurs les presidens. ‖

Folio. a, a-n^{8}, o^{6}, p-s^{8}, t^{6}. 156 leaves; 34 lines. 200 × 122 mm. Type 3. Sig. b1 begins: stre dame ne des sainctz . . . Hain, 3640; Proctor, 8248; Macfarlane, 29.

1^{a}, title; 1^{b}, blank; 2, unknown; 3^{a}, cut, followed by preface which ends 4^{a}; 4^{a}-8^{a}, table; 8^{b}, blank; 9^{a}-156^{a}, text, followed by colophon and device; 156^{b}, blank.

Twenty-five cuts made 116 by repetition, viz.: (1) Vérard's large cut (159 × 140 mm), of a

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clerk presenting a book to a King of France (Macfarlane, frontispiece); (2) a Bishop writing, male and female figures above (Macfarlane, xxvii); (3) Jacob's Dream (85 × 70 mm.); (4) Two men with a net (88 × 70 mm.); (5) a Tower (same size); (6-15 and 20) eleven cuts (113 × 85 mm.) designed to illustrate Vérard's edition of the romance of Le Chevalier Délibéré, by Olivier de la Marche (1488); these cuts were used the same year (1493) in another edition of that work printed by Jean Lambert: many of the cuts are here much the worse for wear, which is not remarkable, as some of them are used fourteen and fifteen times over, and some at least (Macfarlane's, Nos. xvii and xviii) had appeared in 1492 in the Josephus; 16-19, 21-25, seven miscellaneous cuts representing a *mêlée*, knight and stag, discovery of exposed twins on a river bank; two soldiers (Macfarlane, xix), a knight (? Lancelot) in a cart; a man regarding souls in flames; burial of a woman; a woman in an open grave; a sea fight; a Queen and child. All these measure about 88 × 78 mm. and are coarsely cut, and very inferior to the "Chevalier Délibéré" set.

245 × 170 mm. The first two leaves are wanting, the title being supplied in facsimile. From the library of William Morris. Red morocco, by F. Bedford.

Paris: Vérard, 1493.

TITLE-PAGE.

BONNOR, Honoré. L'ARBRE DES BATAILLES. 1ª, title: Larbre des batailles nou‖uellement imprime et ‖ corrige a Paris. ‖ [Device.] 1ᵇ, below cut. Cy commence le prologue du liure intitule ‖ Larbre des batailles: fait et compose par venerable et religieuse personne maistre hōnore ‖ bōnor. prieur de salon. et docteur en decret. ‖ 92ª. ¶ Cy fine le liure intitule larbre des

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J. Dupré, 1493.

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Ce vng homme est bourgoys de deux villes qui ont
guerre ensemble/a la quelle aidera il iiiixx.xii
ire nous conuient de vng bourgoys de gant qui a maisõs
plusieurs possessions a bruges autres biens. Et lune
partie de lannee il a acoustume de estre en lune des villes.
lautre partie en lautre. a este receu pour bourgoys en chascune des villes
Et icelles villes ont guerre lune a lautre:a laquelle doit il aider. Je dy quil
doit aider a celle la ou il fut premierement receu/non a lautre par les raisõs
que iay dictes ou chapitre precedent

Ce vng serf peut estre contraint de aller en guerre
pour son seigneur. iiiixx.xiii
conuient veoir se les hommes qui sont serfz peuent estre
contrains par leurs seigneurs de aller en la guerre quãt il
leur plaist. Je dy vrayement q̃ ouy. car ilz sont tenuz de faire la voulente de
leur seigneur/mais q̃ deuement se puisse faire selon les droitz des loix: cõbien
q̃ en france na gueres de telles gẽs: mais en lõbardie en arragon en ont as-
sez. Or auons nous vne autre maniere de seruitude. se appellẽt serfz liber
tins. sont ordõnez a faire certains labours aux chãps pour les bledz pour
les vignes. Et ne seroient pas tenuz de aller en guerre Car selon leur natu
re on ne les doit pas submettre a nouuelle seruitude

Quelles gẽs ne peuẽt estre otrais daller ẽ guerre. iiiixx
i sont ilz autres gẽs q̃ on ne peut cõtraindre daller en xiiii
bataille. si cõe sõt hõmes ãciẽs. malades. hõmes sourtz. a-
ueugles. ceulx q̃ sõt trop ieunes q̃ ne pourroiẽt porter har
noiz: telles gẽs sõt excusez. Mais se vng hõme ãciẽ estoit de bõ cõseil: ie croy
q̃ sõ seigneur le pourroit cõpellir. Mais de vng hõme q̃ fust muet: cõbien q̃l ne
sceust parler/mais q̃l fust hardy fort: ie dirope aussi q̃l en fust cõtrait s̃il plai-
soit au seigneur. Mais les fẽmes ne seroiẽt point cõtraintes de y aller: cõbien
q̃lles fussẽt sages. mais a seruir p substitut ne vueil dire q̃lles ny soiẽt tenues

Ce vng homme a este blece dun autre tant poursuit celluy q̃ le a blece
quil le bat tresbien/se il doit estre pugny iiiixx.xv
Mais pource q̃ to⁹ seigneurs royaulx les q̃lz ont a gouuerner
leur pays faire administrer iustice/doiuent scauoir plus
eurs cas q̃ tousiours aduiẽnẽt. Je demãde en ceste ptie se
vng cheualier a blece vng autre/ apres q̃l a eu fait sõ coup
se met en fuite: se lautre le poursuit tãt q̃lle blece/s̃il ẽ doit estre pugny. Il est
aduis q̃ nõ. car il na pas passe le tẽme de iuste deffẽse puis q̃l estoit blece pour
ce q̃ lautre lauoit cuide tuer p aduẽture. este estoit blece: on ne le peut excuser: Itẽ
ce quon a fait a iuste chaleur doit excuser celluy q̃ la fait. Itẽ il la tost fait sãs
pl⁹ attẽdre. car s̃il eust attẽdu a lẽdemain on pourroit dire q̃ ce seroit vẽgence.

507. BONNOR: L'ARBRE DES BATAILLES. PARIS: JEAN DUPRÉ, 1493.
PAGE OF TEXT. (SIG. G$_8$ VERSO.)

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batailles. Imprime a Paris par ‖ Iehan du pre demourant en la grant rue saint Iaques: le xxii. iour de Iuing ‖ Mil. CCCC. iiiixx. z xiii. ‖

Paris: J. Dupré, 1493.

(SIG. F_5 RECTO.)

(SIG. K_2 RECTO.)

507. BONNOR: L'ARBRE DES BATAILLES. PARIS: JEAN DUPRÉ, 1493.

Folio. a-k^8, l, m^6. 92 leaves; 40 lines. 210 × 135 mm. Types 15 and 16.
Sig. b1 begins: les sciences z les virtueux scauoir . . . Proctor, 8049.

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Paris: J. Dupré, 1493.

1ª, title and device; 1ᵇ, cut and heading; 2ª-5ᵇ, dedication and table; 6ª-92ª, text; 92ᵇ, blank.

Fifteen cuts, all from old stock, used as thirty. The large cut on the back of title-page is from Dupré's Abbeville edition of Augustine's "Cité de Dieu" (book i); two measuring 62 × 50 mm., with an indent at their base, representing a Professor speaking respectively to two and three pupils (these two are used in all twelve times), are untraced; the rest comes from Le Rouge's 1488 edition of the "Mer des Histoires," the fragments of chains in the four roundels of Kings and Popes being due to their original use in chronological trees. On the title-page is Dupré's device of the "Deux Cygnes."

Initials: (1) a set in which the letters, very broad, are black and picked out with white, the ground being white with flower designs, 25-26 mm.: eighteen letters found, A, G, X, Y, Z being absent; (2) Calligraphic grotesque, 27-28 mm.: A, L; (3) Broad, black, no groundwork or bounding line, 16 mm.: A; (4) Small calligraphic, 14 mm.: M.

The interest of the volume lies rather in these fine initials, which are profusely scattered over its pages, than in the illustrations. The first set is treated by Claudin as appearing first at about this date in the "Vigilles de la Mort du feu Roy Charles Septiesme." He reproduces sixteen letters from it. (Vol. i, p. 277.)

274 × 188 mm. Modern limp vellum.

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SIG. F$_1$ RECTO.

Gui Marchant, 1493.

COMPOST ET CALENDRIER DES BERGERS. 1ª, title: Icy est le compost et kalendrier des bergiers nouuellement ‖ reffait et autremēt compose que nestoit parauant au quel ‖ sont adioustez plusieurs choses nouuelles comme ceulx qui ‖ le verront pourront congnoistre. Et enseigne les iours/ ‖ heures/ et minutes des lunes nouuelles/ et des eclipses de ‖ soleil et de lune. La sciēce salutaire des bergiers que chascun ‖ qui veult estre saulue doit sauoir. Leur cōpost ꝛ kalēdrier ‖ sur la main en francois et latin tel quilz parlent entre eulx ‖ Larbre des vices/ Larbre des vertus et la tour de sapience ‖ figuree/ ensēble la phisique ꝛ

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Nostre pere qui es es cieulx. Sainctifie soit ton nom. Ton reaulme nous aduiengne. Ta voulente soit faicte en la terre comme au ciel. Nostre pain cotidian donne nous auiourduy Et nous pardonne noz peches cõme. a tous nous pardonnons. Et ne seuffre pas que nous soions vaincus en tẽptation Mais garde nous de mal Amen
Je te salue marie plaine degrace nostre seigneur est auec toy

(SIG. F_4 VERSO.)

Tu es beneite sur toutes femmes. et benoit est le fruit de ton ventre iesus
Sainte Marie mere de dieu prie pour nous pecheurs Amen

(SIG. F_5 RECTO.)

508. COMPOST ET CALENDRIER DES BERGERS. PARIS: G. MARCHANT, 1493.

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Paris: G. Marchant, 1493.

regime de sante des bergiers ‖ quest nothomie/ et flebothomie . leur astrologie des signes ‖ estoilles et planetes . et phizonomie des bergiers. Et plu‖seurs choses exquises et difficiles trouuez en diuers liures ‖ Lequel compost et kalendrier touchant les lunes et eclipses ‖ est approprie comme doit estre pour le climatz de france au ‖ Iugement et entendement des bergiers ‖ 84ª. Finit le compost et kalendrier des bergiers imprime a paris ‖ par Guiot marchant demourant a la fleur de lis en la rue ‖ Saint iaques. Lan de grace Mil CCCC iiiixx et . xiii Le ‖ x viii iour de iuillet ‖

508. COMPOST ET CALENDRIER DES BERGERS.
(SIG. H_1 RECTO.)

Folio. a, b⁸, c-e⁶, f, g⁸, .h.², h⁸, i-l⁶, m⁸. 84 leaves, and a double leaf (.h.). 39 (38-42) lines. Initial-directors. 207 × 130 mm. Types 3 and 4. Sig. b1 begins: Januier. ‖ In iano claris . . . Proctor, 7986.

1ª, title; 1ᵇ, blank; 2ª: Prologue de lacteur . . . end, 2ᵇ; 3ª-20ª, text of part i, containing prologue, memoriae technicae, calendar, table of eclipses, etc.; 20ᵇ: Cy est la seconde partie du compost et kalendrier ‖ des bergiers. Larbre des vices et paines denfer. ‖ This ends with a

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double leaf representing the Tour de Sapience after leaf 50; 51ª, the influences of the planets, anatomy, etc.; end, 57ª: Finit la phizique et regime de sante des bergiers. Sensuit leur astrologie ‖ 57ᵇ, astrology (67ᵇ-71ª are in verse); end, 71ᵇ; 72ª: De phizonomie des bergiers ‖ 78ª-79ª contain verses on the months; 79ᵇ-83ª: les dits des oiseaux; 83ᵇ-84ª, moral saws, etc.; 84ᵇ, Marchant's first device.

Paris: G. Marchant, 1493.

Fifty-four woodcuts, made 62 by repetition, in addition to 24 border-pieces in the Calendar, 15 figures of the moon, and diagrams and a folding leaf, partly printed, partly woodcut, showing the Power of Wisdom, and the result of bad education in a man hanging. The more important cuts are a Scribe writing (133 × 131 mm.), Shepherds (114 × 136 mm.), Christ in Simon's house (140 × 115 mm.), seven of the torments of Hell (about 114 × 110 mm.), illustrations of the Paternoster, Ave Maria, Creed, and Ten Commandments, the Ship to which man's life is compared (151 × 105 mm.), Death in a graveyard (157 × 103 mm.), Death riding from Hell mouth (58 × 102 mm.), the Trees of Virtues and Vices, figures of men to illustrate the influence of the planet on the human body, a shepherd observing the stars (129 × 100 mm.), two cuts illustrating the astrological governances of the days of the week, seven cuts (76 × 100 mm.) showing the influences of the planets on different occupations, and several small cuts (about 91 × 45 mm.) of men and women. Many of the cuts show signs of hard wear.

Gui Marchant was one of the most prolific of the Paris printers. About one hundred and fifty incunabula are known to have issued from his press, and he continued to work in the sixteenth century until 1508 or 1509.

253 × 186 mm. Wanting the folded leaf (sig. .h.), and leaves 65-72, 77-84. Leaves 73-76 are bound in wrong order. The recto of leaf 62, sig. i4, differs from the copy in the British Museum: lines 5-11 are quite differently set up; the British Museum copy has et for Et six lines from foot, and a signature i iiii, while this copy has none. Another variation occurs on leaf 8ª, where the woodcut in the two copies is different, but both have the same text. From the Bennett collection. Half morocco.

509

HOUPPELANDE, GUILLAUME. DE IMMORTALITATE ANIMAE. 1ª, title: De immortalitate anime. ‖ [Device.] 23ᵇ. ¶ Sacre pagine ac limpidissimarum artiū docto‖ris ꝛnantissimi Magistri Guillermi houppellan-‖de Libello de immortalitate aīme deo fauente fi-‖nis impositus est. Quem studiosissime castigauit. ‖ Magister ludouicus bochin in eadem sacra pagi‖na bachalarius ac in artibus magister acutissim⁹ ‖ Qui q̊q̃ parisius exaratus est pro Dyonisio rose ‖ Anno domini. Millesimo quadringētesimo nona-‖gesimo tertio. die vero septima mēsis septembris. ‖

[P. Poulhac], for D. Roce, 1493.

Octavo. a-c⁸. 24 leaves; 32 lines. Initial-directors. 102 × 65 mm. Types 1 and 2. Sig. b1 begins: ouidi⁹ .v. methamorfoseos . . .

1ª, title and device of Roce; 1ᵇ, blank; 2ª-23ᵇ, text; 24, blank.

Device of Denis Roce: DENIS ROCE ‖ ALAVÉNTVRE; 93 × 69 mm.

Six other books are known to have been printed by Pierre Poulhac, five of them for Denis Roce.

Rubricated; initials in red. Bound with Gerson de perfectione cordis (F. Baligault, No. 523), etc.

510

IMITATIO CHRISTI. 1ª, title, not known. 2ª. Cy cōmence le Liure tressalutaire Inti-‖tule De limitacion nostreseigñr Iesn̄crist: et ‖ p̨faict contēpnement de ce present miserable ‖ monde. Lequel a este par̄ aucuns iusques a ‖ p̄sent attribue a saint Bernard/ ou maistre ‖ Iehan gerson. pose que soit autremēt. Quar ‖ lacteur dicelluy soubz nostreseigñr fust vng ‖ venerable pere ꝛtresdeuot religieux chanoine ‖ regle. viuāt en son temps en obseruāce regu-‖liere Iouxte la regle monseigneur saint au-‖gustin/ nōme frere thomas de Kempis. prieur ‖ en vng

Jehan Lambert, 1493.

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Paris: Jehan Lambert, 1493.

prieure dicellui ordre/ nōme vvindesem ‖ au diocese du traict. Translate de latin en ‖ francois/ pour la cōsolacion des simples/ non ‖ saichans entendre latin. Laq̄lle translacion ‖ a este diligentem̄t corrigee sus loriginal Pour ‖ quoy vous qui en icelluy liure lyres/ vueilles ‖ prier nostreseigñr pour le salut du correcteur ‖ 110ª. Cy finist le liure de imitatione cristi ‖ Et de contemptu mundi. Translate de ‖ latin en francois. Et imprime a Paris ‖ [par Iehan Lambert le .xvi. iour de no‖uembre . Mil. cccc. quatre vingt et treze ‖].

Quarto. a-i, K, l-n⁸, o⁶, .˙.⁴. Cx[+4]=114 leaves; 32 lines. Headlines. 151 × 88 mm. Type 1. Sig. b1 begins: par ditz z locutions . . . Hain, 9121.

1ª, title; 1ᵇ, cut; 2ª-110ª, text (book ii, 26ᵇ; iii, 39ᵇ; iv, 91ᵇ); 110ᵇ, blank; 111ª-114ª, table; 114ᵇ, blank.

Full-page cut on verso of title, missing in this copy; as reproduced by M. Claudin ("Histoire de l'imprimerie en France," ii, 224) it measures 142 × 60 mm.; followed by fifteen square cuts, which, as here printed on vellum, and coloured, measure from 88 to over 100 mm. in height by 85-87 mm. in breadth. On the full-page cut, reproduced by M. Claudin, a penitent kneels to Christ, who is bearing his Cross, these verses being printed on scrolls:

¶ Riens ie ne puis seigneur sans toy
Penser parler ne bien ouurer
Pourtant apres toy tyre moy
Et tensuiuray sans point errer.
¶ Se tu veulx venir apres moy
Charge ta croix incontinent
Tes concupiscences et toy
Mensuyuras en mortifiant.

According to Claudin the cut is copied from the Toulouse edition of 1488.

A second copy on vellum is in the Bibliothèque Sainte Geneviève at Paris. The erasure of the last two lines in the present copy suggests the hand of Vérard, who was accustomed to take out the names of the printers from books illuminated in his office (Macfarlane, "Antoine Vérard," p. xxvi), but there is no evidence that he had anything to do with this book.

Jehan Lambert printed twenty incunabula, those which have dates being of the years 1493-1497. According to Renouard his business career extended from 1493 to 1514. Six of his incunabula were printed for Denis Roce.

201 × 135 mm. Printed on vellum, wanting leaves 1 and 39; the last two lines of the colophon have been erased. From the Bennett collection. The arms of Nicolas Joseph Foucault (1643-1720) are on the binding, which is of old brown calf.

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A. Caillaut, c. 1493?

ALBERTUS MAGNUS. LIBER AGGREGATIONIS SEU DE VIRTUTIBUS HERBARUM. 1ª, title: Liber Alberti magni de virtutib⁹ ‖ herbarū/ lapidū z aīaliū quorū-‖dam ‖ 35ᵇ. Liber aggregatōis seu secreto4. Alb'ti magni de ‖ ✠tutib⁹/ ℍbarū/ lapid⁹ z aīaliū q̊rūdā. Felicit̄ finit. ‖

Octavo. a-d⁸, e⁴. 36 leaves; 31 lines. 101 × 67 mm. Types 7 and 9 bis. Sig. b1 begins: hitur de gallo decrepito . . . Proctor, 7973.

1ª, title; 1ᵇ, blank; 2ª-6ᵇ, de uiribus herbarum; 7ª-12ᵇ, de uirtutibus lapidum; 13ª-15ᵇ, de uirtutibus animalium; 15ᵇ-17ª, on the hours of day and night, etc.; 17ª-34ᵇ, de mirabilibus mundi; 34ᵇ-35ᵇ, notes on the calendar, etc.; 36, wanting.

About a hundred incunabula have already been assigned to Antoine Caillaut, and their number will probably be considerably increased. Most of his books are in Latin, but nearly all of them are popular books of instruction, devotion, or theology.

Rubricated; initials in red. Bound with Gerson de perfectione cordis (F. Baligault, No. 523), etc.

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MONTFIQUET, RADULPHUS DE. DE VERA EXISTENTIA CHRISTI IN ALTARIS SACRAMENTO. 1ª, title: ¶ Tractatus de vera : reali : atq; mirabili existētia ‖ totius christi in sctīssimo altaris sacramento. ‖ [Device of E. and G. Marnef.] 84ª. ¶ Explicit tractat⁹ valde vtilis et deuotus de vera ‖ reali atq; mirabili existentia dñi nostri iesu christi in ‖ sanctissimo altaris sacramento. Et de eius salutari‖bus et inestimabilibus effectib⁹ quos multis et va‖riis modis bene se habētes ad ipsum consequūtur ‖ Necnon de indicibilibus fructibus quos deuote ꝛ ‖ debite audientes ex hoc consequi possunt: A magi‖stro radulpho de montfiquet ꝑ maiori ꝑte ī abba‖tia de ceraseys compilatus et parisius completus ‖ Anno domini millesimo quadringentesimo octua-‖gesimo primo. Deo gratias. ‖

Paris: G. Mittelhus, c. 1493.

Octavo. a-k⁸, l⁴. 84 leaves; 30 lines. Headlines. 96 × 64 mm. Type 4. Sig. b1 begins: to : ꝛ tamē eius p̄ncipia . . . Hain, 11605; Proctor, 8122.

1ª, title and device; 1ᵇ, blank; 2ª-83ª, text; 83ᵇ, 84, blank.

On the title is the first device of the De Marnefs, 101 × 72 mm.

141 × 98 mm. Initials in blue or red. Bound with the Gul. de Ockham (No. 501) printed by Levet; No. 4 in the volume.

513

TITLE.

ODO, BISHOP OF CAMBRAI. EXPOSITIO CANONIS MISSAE. 1ª, title: Expositio canonis ‖ misse. Te igitur cle‖mentissime pater per ihesum ‖ [Device.] 2ª. ¶ Expositio canonis misse a domino ‖ odone cameracensi episcopo edita. ‖ 16ª. Sacri canonis misse expositio a magistro Odone ‖ Cameracensi episcopo edita finit feliciter. Vtilis ‖ admodū viris acclesiasticis. Impressaq; Parisius ‖ In campo gaillardi Per Guidonem Mercatōris ‖ Anno dñi. Millesimo quadringentesimo nonage‖simoquarto. Die vero ij. mensis Iulij ‖

G. Marchant, 1494.

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Paris: G. Marchant, 1494.

Octavo. A, B⁸. 16 leaves; 27 lines. Initial-director. 104 × 72 mm. Types 2, 4, 5 (type 2 is used only in the signatures). Sig. B1 begins: cie. ꝑ cussit quinq; oues . . . Hain, 11961.

1ᵃ, title and device; 1ᵇ, cut; 2ᵃ-16ᵃ, line 2, text, followed (after three blank lines) by colophon; 16ᵇ, device repeated.

The second and smallest device (73 × 57 mm.) of Marchant, used only in 1494-1495, and remarkable for having the trade-mark (a pair of boots) cut out of the shield.

141 × 98 mm. An initial in red and blue. Bound with the Gul. de Ockham (No. 501) printed by Levet; No. 5 in the volume.

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G. Mittelhus, 1494.

TRACTATUS CORPORIS CHRISTI. 1ᵃ, title: Tractatus corporis ‖ xp̄i quomō sacerdotes se debeāt hr̄e ‖ erga eucharistiā ꝑsecrādā ‖ 30ᵃ. ¶ Explicit tractatus corporis xp̄i. Impssum pa-‖risius per Georgium mittelhuſ. Anno salutis. M. ‖ cccc. lxxxxiiij. mensis nouēbris die octaua. ‖

Octavo. a-c⁸, d⁶. 30 leaves; 2 columns; 33 lines. Initial-directors. 106 × 70 mm. Types 1, 4, 8. Sig. b1 begins: ad minimā sicut ibi . . . Hain, *5758.

1ᵃ, title; 1ᵇ, cut; 2ᵃ, column 1: Sequitur. Lec-‖tura decretalis. Cū morte ‖ Et prime cōtinuaī rubrica ‖ hoc ordine . . . end, 26ᵇ; 27ᵃ-29ᵇ, table of quaestiones; 30ᵃ, colophon, followed by two riming hexameters and a cut; 30ᵇ, blank.

On back of title-page is a worn cut of the Crucifixion (73 × 50 mm), and below the colophon one of the B. Virgin praying over the body of the dead Christ (74 × 50 mm.).

141 × 198 mm. Rubricated; initials in red or blue. Bound with the Gul. de Ockham (No. 501) printed by Levet; No. 2 in the volume.

515

Vérard, c. 1494.

LEFÈVRE, Raoul. LE RECUEIL DES HISTOIRES TROIENNES. 1ᵃ, title: LE recueil des histoires troiennes conte-‖nans troys liures. ‖ Au premier est contenu la genealogie de saturne et de Iupiter sō ‖ filz auecques leurs faicts et gestes ‖ Au second est contenu des faitz et des prouesses du vaillāt hercules ‖ cōmēt il destruisit troies deux fois dessoubz le roy laomedō et loccist ‖ Au tiers est contenue la reedificacion de ladicte troye faicte par le roy priant et generalle destruction dicelle faicte par les gregoys a‖uecques plusieurs aultres belles et plaisantes matieres ‖ 175ᵃ. Finist le recueil des histoires de troies cōtenant la genealogie dicel‖le ensēble les glorieuses prouesses forces et vaillāces de hercules et ‖ aussi les trois destructiōs et reedifications de ladicte cite faictes ‖ tāt par ledit preu Hercules cōme par les gregois Imprime a paris ‖ par Anthoine verard libraire demourāt sur le pont nostre dame a ‖ limage saint iehā leuāgeliste ou au palais au premier pilier ou on ‖ chante la messe de mes-seigneurs les presidens. ‖

Folio. a-y⁸. 176 leaves; 39 (38) lines. 194 × 136 mm. Type 11*. Sig. b1 begins: leure mere Electra . . . Hain, 7043; Proctor, 8450; Macfarlane, 123.

1ᵃ, title; 1ᵇ, blank; 2ᵃ-175ᵃ, text; 175ᵇ, blank in this copy; in others it has Vérard's device; 176, blank.

The woodcuts which appear in the paper copies of this book are, without exception, taken from Vérard's old stock of scripture cuts, blocks from the "Chevalier Délibéré," etc. In this vellum

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copy they are painted over, or replaced with miniatures which mostly bear no relation to them, but are themselves favourable examples of the work of Vérard's artists, and really illustrate the story. Thus a_2 verso in the miniature shows Uranus and Vesca meeting beneath a tree, in the woodcut (from the "Chevalier Délibéré") an encounter on horseback; on a_4 Saturn is being crowned in the miniature, the woodcut shows a king sleeping; on a_5 the woodcut gets so far as to show a marriage, but it is a king who joins the hands of a man and woman: in the miniature it is King Saturn himself who is being married, and by a bishop. On a_7 verso the woodcut is of two men and two women meeting, the miniature shows the baby Jupiter being sent away by his mother. Similar differences run all through the book. The vellum copy, moreover, possesses three full-page pictures not in the paper ones: (i) before Aii, the publisher (?) presenting the book to his patron; (ii) before q_6 a Conference in Troy; (iii) before x_5 the Destruction of Troy. Each of these bears a coat of arms and the motto, "Espoir menuyt," and these arms and motto take the place of the woodcut on q_6 recto.

276 × 194 mm. This copy on vellum, from the Syston Park library (ex-libris) and Bennett collection, seems to have been illuminated for Jean d'Albret, husband of Catherine, Queen of Navarre. It wants leaves 15, 22, 35, 38, 47, 65, 74, 77, 89, 95, 100, 101, 105, 124, 142, 149, 158. Red morocco, by P. Lefebvre.

Paris: Vérard, c. 1494.

TRACTATUS CORPORIS CHRISTI. 1ª, title: TRACTATVS Corporis christi : Quomodo sacer-‖dotes se debeant habere erga eucharistiã cõsecrandã. ‖ [Device.] 2ª. Sequitur Le‖ctura decretalis : Cũ mar‖te . . . 28ª. ◖ Explicit tractatus cor-‖poris christi Impressus ‖ parisius per Peirũ poul-‖lhac. Anno salutẽ M. cccc. ‖ nonagesimoquarto mẽsis. ‖ marcii die quarta. ‖

P. Poulhac, for D. Roce, 1494-95.

Octavo. a-c⁸, d⁴. 28 leaves; 2 columns; 33 lines. Initial-directors. 106 × 71 mm. Types 1 and 2. Sig. b1 begins: aqua vl' de pasta . . . Hain, 5757.

1ª, title, and device of Roce; 1ᵇ, blank; 2ª-25ª, text; 25ᵇ-28ª, table of quaestiones; 28ᵇ, blank.

Device of Denis Roce, showing Jason and Medea: PAR AVIS ‖ DENIS ROSSE. 92 × 69 mm.

Rubricated; initials in red. Bound with Gerson de perfectione cordis. F. Baligault (No. 523).

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Paris: G. Wolf and Philippe, 1494-95.

BAPTISTA MANTUANUS. PARTHENICAE. 1ª, title: Baptistę Mantuani Carmelitę. Theologi at-‖q, Poetę celeberrimi: Opus diuinū de purissima ‖ uirgine Maria : cū ortum/ tum totam eius uirgīs ‖ uitam heroico carmīe complectens : nuper emē‖date Impressum. ‖ Item Eiusdem Baptistę opusculum elegiacū. ‖ In quo hortatur poetas/ ut lasciuis spurcisq, car‖minibus relictis : diuinam poesim/ pudicis & no‖stre fidei sacris rebus applicare conentur. ‖ 9ª, title: CARMINA DE BEATA VIR-‖GINE MARIA : QVAE ET PAR-‖ THENICE DICVNTVR. ‖ 80ª. Impressum Parisiis. In uico sancti Iacobi in si-‖gno sāctę barbarę. Opera mgrī Georgii VVolff ‖ Badensis: magistriq, Iohānis Philippi de Crucz ‖ ennach. Anno salutis Nonagesimo quarto : su-‖pra Millesimum quaterq, centesimum. Die quin‖ta Mensis Ianuarii. ‖

THE TREE OF JESSE. (SIG. A_1 VERSO.)

Quarto. A^8; a-i^8. 80 leaves; 23 lines of text (leaded), 46 of introduction. 148 × 77 or 146 × 78 mm. Types 5 and 11. Sig. b1 begins: Eridanus tractu claris . . . Hain, 2366.

1ª, title; 1ᵇ, Fratris Baptistę mantuani ad Ludouicū fus-‖cararium Parthenices commendatio. ‖ End, 8ᵇ; 9ª, second title; 9ᵇ, heading and cut; 10ª-74ª: Parthenice Mariana; 74ᵇ: Fratris Baptistę Mantuani Carmelitę ‖ ad Beatam uirginem Votum. ‖ End, 76ª; 76ᵇ: Frīs Baptistę Mātuani Carmelitę theologi: ‖ contra poetas impudice loquentes Carmen. ‖ End, 79ᵇ; 80ª, colophon; 80ᵇ, blank.

On 9ᵇ, cut of the Tree of Jesse (100 × 73 mm.), apparently from a Horae.

The impress of the uninked type used to support blank spaces in the last quire shows in what order this quire was printed. On 2ª the upper half of 7ª, and on 8ª the lower half of 7ª (followed by some longer lines more closely set and seemingly from another book) is used; and on 3ᵇ the lower half of 7ᵇ. Hence 7ª was printed off before 2ª or 8ª were made ready, and 7ᵇ before 3ᵇ. Now as leaves 1, 2, 7, 8 form the outer sheet of the quire, and 3-6 the inner; and as 1ª, 2ᵇ, 7ª, 8ᵇ are the outer side of the outer sheet, and 1ᵇ, 2ª, 7ᵇ, 8ª the inner side,

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it is clear that four pages were printed at a time, and that the outer side was pulled before the inner side, and the inner side of the outer sheet before the inner side of the inner sheet.

Paris: G. Wolf and Philippe, 1494-95.

After printing about twenty books by himself during the years 1489 to 1494 (February), first at Gering's house at the Soleil d'Or, then "au Chasteaupers, prope collegium bonae curiae," and finally in 1493 at the sign of Ste. Barbe in the rue St. Jaques, Georg Wolf was joined at this last address by Johannes Philippi of Kreuznach, near Cologne, and between 1494 (April) and 1497, seven books were issued by the firm, five of these being editions of works by Baptista Mantuanus. Each of the two partners appears, however, to have issued some books separately, and by 1498 Wolf had deserted Johannes Philippi, and gone into partnership with Thielmann Kerver. Philippe at first remained at the sign of Ste. Barbe, but in 1500 is found working at that of the Trinity in the rue St. Marcel.

201 × 131 mm. Ruled; illuminated initials; on title-page a coat of arms, or, three crescents gules impaling ermine, three scallops argent on a fess gules. Leaf 32 (sig. c_8) is cut out; though ruled, it had no text upon it, and may have been blank. Printed on vellum. From the Wodhull library and Bennett collection. Bought by Wodhull at the sale of the Rev. Mr. Croft's books, 22nd April, 1783, for £1 10*s*. Old French red morocco.

¶ Marsilius Ficinus Florentinus
de triplici vita.

TITLE-PAGE AND DEVICE.

FICINUS, MARSILIUS. DE TRIPLICI VITA. 1ª, title: ¶ Marsilius Ficinus Florentinus ‖ de triplici vita. ‖ [Device.]

G. Wolf, c. 1495.

Octavo. a-r^8, A^4. 140 leaves; 26 lines. Headlines on recto. Initial-directors. 121 × 81 mm. Types 11 and 12. Sig. b1 begins: portione cōpositū. Vbi octo . . . Proctor, 8237.

1ª, title; 1ᵇ, blank; 2ª, Prohemiū Marsilii Ficini Florentini In librū ‖ De Vita Ad magnanimū Laurentium Medicē ‖ Patrie seruatorem; end, 3ª; 3ᵇ-27ᵇ, text of book i; 28ª-60ᵇ, book ii; 61ª-130ᵇ, book iii; 131ª-136ª, apologia quaedam de medicina, etc.; 136ᵇ, blank; 137ª-140ª, tabula; 140ᵇ, blank.

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Paris: G. Wolf, c. 1495.

An inscription in the copy of the Orleans Public Library, dated 1496, shows that the book is not later than that year; but it can hardly be earlier than 1495, for typographical reasons.

Printer's device, reproduced by Thierry-Poux, pl. xvi, No. 6.

163 × 111 mm. Rubricated; initials in red or blue. From the Yemeniz and Bennett collections. Old red morocco.

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Hommes mortelz tant villains que gentilz
Qui chariez au monde en maint cartier
Apprenez tous autant grans que petis
A charier en cestuy charetier
Du chariot se luy auez mestier
Car cest celluy qui le veult conuerser
Qui charie a la le droit sentier
Du nul ne peut chanceller ne verser

THE DAUPHIN AND HIS COURT. (SIG. A_1 VERSO.)

P. le Caron, for Vérard, 1495.

CHARTIER, ALAIN. LES FAICTS, DICTES ET BALLADES. 1ª, title: L es fais mai‖stre alain ‖ charetier ‖ [4 verses.] 128ª. Finissent les faiz/ dictes ꝛ bal-‖lades maistre Alain chartier ‖ Imprimez a paris par Pierre le ‖ caron/ Pour Anthoine verard de-‖mourant a paris sur leipont no-‖stre dame a lymage

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saint Iehan ‖ leuangeliste/ ou au palais au pre‖mier pillier deuant la ou lon chā‖te la messe de messeignrs les p̄sidens ‖

Folio. a, b⁸, c⁶, d⁸, e-k⁶; A, B⁸, C⁶, D⁸, E⁶, F⁸, G-K⁶. 128 leaves; 2 columns; 40 (41) lines. 195 × 137 mm. Type 3. Sig. b1 begins: Du charnel encombrement . . . Hain, 4911. Macfarlane, 109.

Paris: P. le Caron, for Vérard, 1495.

Leaf 1, title, cut in wood, except the verses; 1ᵇ, cut and verses; 2ᵃ, cut, followed by text; part i ends 59ᵃ; 59ᵇ, a diagram; 60, blank (wanting); 61ᵃ, cut, followed by text; part ii ends 128ᵃ, with colophon and Vérard's device; 128ᵇ, blank.

Two woodcuts: 1ᵇ, the Dauphin in Council (139 × 102 mm.); 2ᵃ, repeated on 61ᵃ, a man and a woman awaken a sleeper (135 × 106 mm.). Both blocks show signs of wear, and are taken from earlier books. On 59ᵇ is a genealogical diagram.

The title-page bears one of Vérard's fantastic L's (Macfarlane, No. 6), and the colophon (in which the word "chapelle" is omitted) is followed by his second device.

This is Le Caron's third edition, the first having been issued 5th September, 1489, the second about 1493. The type of the present issue is that used by Le Caron in the last years of the century, after his removal in December, 1493, to the rue Quincampoix, when his earlier types disappear (Claudin, ii, 78). But the book is before November, 1499, as is shown by Vérard's address, being given as "sur le pont nostre dame," which was destroyed in October of that year. Macfarlane assigns it to 1499 with a query, without stating his reason.

255 × 183 mm. From the Bennett collection. Book-label of Armand Bertin. Red morocco, by Bauzonnet-Trautz.

FROISSART, Jean. CHRONIQUES. [Vol. 1.] 1ᵃ, title: Le premier volume ‖ de froissart ‖ Des croniques de France . dangleterre . descoce . ‖ Despaigne . de bretaigne . de gascongne. de flan‖dres. Et lieux circunuoisins. ‖ 279ᵃ. ¶ Cy finist le premier volume ‖ de messire Iehan froissart sur ‖ les croniques de frāce ⁊ dāgle-‖terre et lieux voisins Imprime ‖ poʳ Anthoine verard marchant ‖ libraire demourant a paris sur ‖ le pont nostre dame a lymage ‖ saint Iehan leuangeliste ou en ‖ la sale du palais au premier pil-‖lier deuant la chappelle ou lon ‖ chāte la messe de messeigneurs ‖ les presidens. ‖

Vérard, c. 1495.

[Vol. 2.] 1ᵃ, title: Le Second volume ‖ de froissart ‖ des croniques . . . 287ᵇ. ¶ Cy finist le second volume de messire ‖ iehan froissart sur les croniques de fran‖ce/ dāgleterre/ escoce/ espaigne/ bretaigne/ ‖ ⁊ flandres/ ⁊ lieux voisins Imprime a ‖ paris pour Anthoine verard marchant ‖ libraire demourant a paris sur le pont ‖ nostre dame a lymage saint Iehan leuan‖geliste ou en la salle du palais au p̄mier ‖ pillier deuant la chappelle ou lon chante ‖ la messe de messeigneurs les presidens. ‖ [Device.]

[Vol. 3.] 1ᵃ, title: Le Tiers volume ‖ de froissart ‖ des croniques . . . 237ᵇ. ¶ Cy finist le tiers volume de messire ‖ Iehan froissart sur les Croniques de ‖ France danglèterre/ escoce/ espaigne/ bre‖taigne/ et flandres/ et lieux voisins Im-‖prime a paris pour Anthoine verard ‖ marchant libraire. . . .

[Vol. 4.] 1ᵃ, title: Le quart volume ‖ de froissart ‖ des croniques . . . 113ᵃ. ¶ Cy finist le quart volume de ‖ Messire iehan froissart sur les ‖ croniques de france/ dangleter‖re/ escoce/ espaigne/ bretaigne/ et ‖ flandres/ ⁊ lieux voisins Impri‖me a paris pour Anthoine ve-‖rard marchant libraire demou‖rant a Paris sur le pont nostre ‖ dame a lymage Saint iehan le‖uangeliste : ou a la salle du pa-‖lais au premier pillier deuant la ‖ chappelle ou lon chante la messe ‖ de messeigneurs les presidens. ‖

Folio. [Vol. 1] a⁸; b-z, ⁊, aa-ll⁸. 280 leaves ([8] CClxxi [1]). [Vol. 2] AA⁸;

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Paris: Vérard, c. 1495.

B-E^{8}, F^{10}, G^{6}, H-X, AA-PP^{8}. 288 leaves ([8] CClxxix [1]). [Vol. 3] aaa^{6}; bbb-zzz, ⁊⁊⁊, ꝯꝯꝯ, aaaa-eeee^{8}. 238 leaves ([6] CCxxxi [1]). [Vol. 4] (Aa^{2}); AAA-LLL^{8}, MMM^{10}, NNN^{6}, OOO^{8}. 114 leaves ([2] Cxi [1]). 2 columns; 46 lines. Headlines. Type 12, except sig. F1 and F10 [Vol. II], which are in Driard's type 1.

[Vol. i] 1^{a}, title; 1^{b}, blank; 2^{a}-7^{b}, table; 8^{a}, register; 8^{b}, blank; 9^{a}-279^{a}, text; 279^{b}, device; 280, blank (wanting). [Vol. ii] 1^{a}, title; 1^{b}, blank; 2^{a}-7^{a}, table; 7^{b}, 8^{a}, register; 8^{b}, blank; 9^{a}-287^{b}, text; 288, blank (wanting). [Vol. iii] 1^{a}, title; 1^{b}, blank; 2^{a}-6^{a}, table; 6^{b}, register; 7^{a}-237^{a}, text; 237^{b}, colophon and device; 238, blank. [Vol. iv] 1^{a}, title; 1^{b}-2^{b}, table; 3^{a}-113^{a}, text; 113^{b}, device; 114, blank.

There seem to be two distinct editions of Froissart set up about the same time, though copies of the second edition of vols. ii and iii have yet to be described. That of vol. iv is described by Macfarlane, No. 112, while that of vol. i is in the British Museum, erroneously called a duplicate. The first volume of the complete copy there is entirely different from the one here described, except leaves 1 to 3 and 279. It has sig. h and i from the same edition (by Jean Driard) as sig. F1, F10 of the present copy. Vols. ii-iv are identical.

304 × 220 mm. From the Bennett collection. Crimson morocco, by Riviere, in two volumes.

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B. Jehannot and Guill. Guerson, c. 1495?

THOMAS AQUINAS. CONFESSIONALE. 1^{a}, title: Cõfessionale seu libellus ꝑptim^{9} ‖ beati thome de aquino de modo con-‖fitendi et de puritate conscientie cui‖libet confessori et confiteri volenti ‖ ꝑutilis ⁊ necessarius ‖ [cut]. 28^{a}. ¶ Tractatus peroptimus de confessione seu ‖ puritate cordis ⁊ mũditia mẽtis. Nouiter ĩpress^{9} pa‖risii per magistrũ Stephanum iehannot commorã‖tem in vico sancti iacobi prope mathurinos Et per ‖ magistrum guillermum guerssoni de villalonga pa‖risij studentem in domo domini de fonte ante colle‖gium Remense prope sanctam genouefam moram ‖ trahantem feliciter finit. ‖ Deo gratias. ‖

Octavo. a-c^{8}, d^{4}. 28 leaves; 30 lines. Headlines. 97 × 65 mm. Types 2^{B} and 3. Sig. b1 begins: contra aliquẽ propt̃ defectum . . .

1^{a}, title and cut; 1^{b}, table; 2^{a}-28^{a}, text; 28^{b}, cut.

Two woodcuts (76 × 55 mm.) on title and last page; style, that of first Pigouchet Horae: (i) Coronation of the Virgin; (ii) Death pulls a Pope after him, a king and others follow.

Etienne Jehannot printed some thirty incunabula, of which nine bear dates in 1495-1497. This seems the only work from his press printed in conjunction with Guillaume Guerson.

129 × 89 mm. From the Bennett collection. Half calf.

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Etienne Jehannot, c. 1495?

THOMAS A KEMPIS. HORTULUS ROSARUM. 1^{a}, title, wanting. 2^{a}. c Vm sancto sanctus eris . et cum peruer‖so peruerteris. . . . 24^{a}. Ortulus Rosarum de valle lachrima-‖rum. Finit feliciter. ‖

Octavo. a-c^{8}. 24 leaves; 32 lines. Initial-directors. 105 × 59 mm. Type 2^{A}. Sig. b1 begins: respexit ad Cayn non respexit . . .

Leaf 1, unknown; 2^{a}-24^{a}, text; 24^{b}, blank.

Eight old cuts, viz.: (i) the Magdalen anointing Christ's feet (85 × 70 mm.); (ii) seven, measuring about 76 × 55 mm., from a small Horae set, in the early Pigouchet style, representing the Annunciation, Pentecost, David in Prayer, the Nativity, Death leading away a Pope, etc., the Magi, the Crucifixion.

121 × 85 mm. Wanting the first leaf. From the Bennett collection. Sprinkled calf.

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MICHAULT, PIERRE. 1ª, title: La dance des ‖ aueugles. ‖ 2ª. Cy cõmence la dance des aueugles. 40ª, Colophon: Cy finist la Danse des aueugles ‖ imprimee a paris En la rue saīt ‖ Iacques pres saint yuez Par le ‖ petit Laurens.

Paris: Le petit Laurens, c. 1495.

Et pugnira aſprement.
Par aygreur De grief tourment
Les meſpriſans faintement.
Leur ſauuement
Par nõ reduire a meõire Il te fault fuyr
Et tu encours follemẽt mais alautre bãce
La Hoye de dãpnemẽt le poyſ de labalãce
par tõ plaiſir ſeulemẽt Ne pourras fuyr
Certainnement Deulx tu tenfuyr
Ta faulte eſt: Par ton diffinir.
Par tout notoire Diuine Hengence.
Apres circuyr.
Or dance auant dãce. Te dict pourſuyr
Tu as qui tauance. Rigoreuſe lance.

(SIG. B_3 VERSO.)

Quarto. a^8, b, c^6, d^8, e, f^6. 40 leaves; 28 lines. 155 × 85 (95) mm. Types 2 and 2 bis. Sig. b1 begins: Mais la bande que lay deuant les yeulx.

1ª, title and device of Le Petit Laurens; 1ᵇ, cut; 2ª, text; 40ᵇ, blank.

Six cuts made seven by repetition, probably none of them designed for this book: (i) 1ᵇ, 30ᵇ, a bishop writing, from Vérard's "Art de bien vivre" of 1492 and Boccace "Des nobles femmes" of 1493; (ii) Angel, with scroll inscribed Elige Homo, addressing naked man (cut 10 of Caillaut's "Eruditorium Penitentiale"; (iii) Death holding darts, four men transfixed. This measures 110 × 90 mm., and is probably from Caillaut's same set of this size; (iv) 11ᵇ, cut measuring 93 × 79 mm., of a man introducing two children to a woman, apparently from an edition of Grisilde, as it answers to the scene in which the marquis pretends to be about to marry Grisilde's daughter; its introduction here may have reference to changes of fortune; (v) 12ª, cut measuring 85 × 74 mm., a man holding a woman's wrists, a woman knocking at

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Paris: Le petit Laurens, c. 1495.

the door; (vi) 21ª, Death issuing from Hell mouth, carrying coffin; copy of a cut used in Gui Marchant's "Calendrier des Bergères," 1493. (See No. 508 in this catalogue.)

Sixteen incunabula are assigned to the press of Le petit Laurens, two of them dated 1491, and one 1499. Most of them were probably not thought much of in their day, but the titles now read very attractively. They include Le débat du religieux et de l'homme mondain, Le Nef des Folles, Livre du Faulcon, Arrets d'Amour, Lunettes des Princes, Mystère de la

DEsirant paruenir a la notice De ma Vision suyuoie par grant appetit en tendement pas apas. Et pour ce que la Distance Dentre les Deux pas premier & second nestoit pas grande. Incontinent fus mes Deuant lentree Du second: ou cl estoit Vne royne couronnee q̃ auoit le Visaige my party car lune partie et Droicte moytie estoit noyre comme charbon. Et lautre partie Blan che comme croye et coulouree alauenant sãs trop ne peu. Dar sa facon elle sembloit bien estre instable ou aumoins toſt muable & pa reillemẽt auoit les yeulx bãdez cõme le dieu cupido. En sa dextre main elle tenoit vng ce-

523. PIERRE MICHAULT: LA DANSE DES AVEUGLES. (SIG. B_4 RECTO.)

Vengeance du Jésus Christ, Le Roman de la Rose (see No. 527), and Le Songe du Vergier (see No. 540). In the books which he printed on his own account Le petit Laurens seems to have relied for his illustrations mainly on old stock belonging to Vérard, Jean Dupré, and Guillaume Lerouge of Troyes, and the cuts in the present example of his work are very mixed. One supremely well-illustrated book came from his press, the first edition of "Le Nef des Folles" which he printed for Geoffroy de Marnef. But the fact that the Latin edition (see No. 543 in this catalogue) was printed for the same publisher by a different printer (Thielmann Kerver) fairly proves that it was De Marnef who saw to the cuts. Le petit Laurens continued printing until 1517.

179 × 125 mm. From the Bennett collection. The La Vallière copy. Red morocco, by Duru (1840).

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GERSON, JEAN. DE PERFECTIONE CORDIS. 1ª, title: Dialogus Magi‖ stri Iohannis Gerson De perfectio-‖ne cordis. ‖ [Device.] 20ᵇ. Venales reperiuntur prope collegium ‖ Remēse ad intersigniū diui stephani. ‖

Octavo. a, b⁸, c⁴. 20 leaves; 26 lines. 98 × 61 mm. Types 4, 5, 7. Sig. b1 begins: statu glorie adepte : sed adipiscende . . . Proctor, 8277.

Paris: F. Baligault, c. 1496.

1ª, title and device; 1ᵇ, blank; 2ª-20ᵇ, text.

Baligault's device in its second state, as it appears after 1494-1495; that is, with the border and name Felix cut off, and only the centre left, 74 × 54 mm.

Though he only started work towards the close of 1492, Baligault printed upwards of a hundred incunabula, and worked for nine different publishers, among them being Simon Vostre, Vérard, Nicolas Vautier and Durand Gerlier, Jean Petit, Claude Jaumar, Thomas Julien and Gilles de Gourmont. He appears to have used types and ornaments belonging to André Bocard and Jean Lambert, and Mr. Proctor was even doubtful whether he was really a printer in his own right. In 1494 he printed an edition of the "Multorum vocabulorum equivocorum interpretatio," with translations into English, and therefore presumably intended for the English market. In the same year he printed an "Expositio Hymnorum" of the Sarum use, and some Sarum Horae have also been ascribed to him. He died in 1506.

131 × 87 mm. Rubricated; initials in red. At the beginning is written: vaernewyck. From the Bennett collection. Bound in old calf with the Tractatus Corporis Christi by Poulhac, 1494, and two other books, Nos. 509, 511, 517.

525

GOUVERNEMENT DES PRINCES. 1ª, title: Le gouuerne‖ment des ‖ princes ‖ Le tresor de noblesse. Et les fleurs de valere le grant. ‖ 4ª, column 2. Cy apres sensuyuent trois pe‖tis traictez . dont le premier parle ‖ du gouuernemēt des princes . Le ‖ quel fist aristote pour presēter au ‖ roy alixandre ‖ Le second est nōme le tresor de ‖ noblesse. Lequel a este cōpose par ‖ vng notable ꝛ excellēt docteur en ‖ lois . pour presenter au tres chrestiē ‖ roy de france Charles . viij . de ‖ ce nom ‖ Le tiers est appelle les fleurs de ‖ valere le grant . Et ple des faictz ‖ des rōmains. Lequel a este trans‖late par maistre symon de hedin ‖ maistre en theologie Lesquelz trai‖ctez ont este imprimes a paris par ‖ Anthoine verard demourant sur ‖ lepont nostre dame a lenseigne de ‖ sainct iehan leuangeliste/ ou au pa‖lais deuāt la chapelle ou len chāte ‖ la messe de messeigneurs les presi‖dens. Lan de grace mil quattre ‖ cens quattre vingtz ꝛ . xvij. le . xv. ‖ iour de septembre. 79ª. Icy fine le liure du gouernemēt ‖ des prīces/ du tresor de noblesse/ ꝛ ‖ des fleurs de valere le grāt . Impri‖me a paris par anthoine verard. ‖

Vérard, 1497.

Folio. [a⁴], A-C⁶, D⁴, E-H⁶, I⁸, K-M⁶, N⁴. [4] lxxv [1]=80 leaves; 2 columns; 34 lines. Headlines. 196 × 144 mm. Type 7. Sig. B1 begins: peschemēs tant en mer . . . Hain, 1784; Proctor, 8440; Macfarlane, 50.

1ª, title; 1ᵇ, woodcut; 2ª-2ᵇ, prologue; 2ᵇ-4ª, table; 4ᵇ, blank; 5ª-22ᵇ, le gouvernement des princes; 23ª-58ᵇ, le trésor de noblesse; 59ª-79ª, les fleurs de Valère; 79ᵇ, 80 (wanting), blank.

Large grotesque L, Macfarlane, No. 6, plate lix. Full-page woodcut (229 × 162 mm.) of an author presenting a book to a king as he starts hawking with his court.

The copies described by Macfarlane differ from this in the disposition of the cut and text of the preliminary leaves. The large letters on the title-page appear to be woodcut, not cast letters.

255 × 185 mm. From the Bennett collection. At the end is written: Thibault Dreux. Modern parchment.

231

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Paris: P. Levet, 1497.

MICHAEL DE HUNGARIA. SERMONES: 1ª, title: Sermones michaelis de vngaria ‖ predicabiles per totū annum licet ‖ breues. ‖ 121ᵇ. ¶ Et sic est finis sit laus ꝛ gloria trinis Impressū ‖ suburbiis sācti germani de pratis per Petrū leuet ‖ Anno dñi millesimo quadringētesimo nonagesi-‖moseptimo die vero .xiij. Nouembris. ‖

Octavo. [*]¹⁰; a-o⁸. 122 leaves; 32 lines. 104 × 66 mm. Types 5 and 6. Sig. b1 begins: sionis :ꝛ ideo dicit illis. Omnē . . .

1ª, title; 1ᵇ, blank; 2ª-10ᵇ, table; 11ª-104ᵇ, sermones tredecim universales; 104ᵇ-121ᵇ, sermo de passione Christi and two other sermons; 122, blank (wanting).

133 × 88 mm. "Celestinorum btē Marie de parrhisius signñ 25." From the Bennett collection. Formerly bound with Gerson, de passionibus animae and Houppelan, de immortalitate animae. Brown mottled calf, by Riviere.

527

Le Petit Laurens, c. 1497?

ROMAN DE LA ROSE. Le rommant de la rose ‖ imprime a Paris ‖ 141ᵇ, column 2. Cest fin du rommant de la rose ‖ Ou lart damours est toute enclose ‖ [cut] ‖ Imprime nouuellement a Paris ‖

Folio. a⁸, b-g⁶, h⁸, i-z⁶. 142 leaves; 2 columns; 43 (42-44) lines. 215 × 137 mm. Types 1 and 2. Sig. b1 begins: Et faict tenir de court estranges . . . Proctor, 8173.

1ª, title; 1ᵇ, blank; 2ª-141ᵇ, text; 142ª, cut; 142ᵇ, blank.

Double cut of The Sleeper and Dame Oiseuse, with the Key, and seventy-nine of the eighty-four small column-cuts of the Lyonnese editions (see Nos. 601 and 606) used by repetition as eighty-five; on 142ª, Le petit Laurens' version of the large picture (152 × 157 mm.) of a student in a garden, the scroll being here inscribed: Maistre Jehan de Meun.

The cuts omitted are those illustrating Hayne, Tristesse, Papelardie (found in some copies), Pourete, and l'Amant kneeling to Danger. See Bourdillon's "The Early Editions of the Roman de la Rose," page 44. Mr. Bourdillon notes "the edition is evidently founded upon Du Pré's, and it contains the same interpolation, beginning 'et mesmement de ceste amour,' fol. e_4 verso.'

The copies of this edition differ as to the title-page, some, as the British Museum copy, having the device either of Jean Petit or of Antoine Vérard, the joint-publishers, printed below the title, while others, such as this and the Bodleian copy, have neither of them.

255 × 184 mm. From the Bennett collection. Crimson morocco, by R. de Coverly.

528

A. Bocard, 1497-98.

SALLUSTIUS CRISPUS, Gaius. CATILINA ET JUGURTHA, ETC. 1ª, title: HOc in volumine hec conti-‖nentur. ‖ Pōponii Epistola ad ‖ Augustinum Mapheum. ‖ C. Crispi Salustii bellum catilina-‖riū cū cōmēto Laurētij vallensis ‖ Portii Latronis declamatio con-‖tra L. Catilinam. ‖ C. Crispi Salustii bellum Iugur-‖thinū cū cōmentariis preclarissi‖mi fratris Iohānis chrysostomi ‖ Soldi Brixiani. ‖ C. Crispi Salustii varie oratiōes ex ‖ libris eiusdē historiarū excerpte. ‖ C. Crispi Salustii vita. ‖ Parisius impressa summaq, cu‖ra diligentissime reuisa. ‖ [Device in red.] 166ª. Scito Humanissime lector hec opera Salustij cum Cōmentarijs :ꝛ ‖ alijs cū declamationibus : tum orationibus : opera et diligētia Magi-‖stri Andree Bocard. Impensa vero Iohānis alexādri : et

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Iohānis pe‖tit librariorū Parie q, diligenter reuisa : atq, impressa fore Idibus Ia‖nuarijs. M.CCCC.xcvij. Vale. ‖ 166b. VEnales reperiūtur in ‖ vico sācti Iacobi : apud le‖onem argenteum. ‖ [Device.]

Paris. A. Bocard, 1497-98.

Quarto. a-v8, x6. 166 leaves; 27 lines of text, 56 of commentary. Headlines. 173 × 114 mm. Types 2, 3, 4, 5. Sig. b1 begins: diuitiis non recte vsi sunt . . . Hain, 14232.

1a, title and device of Petit; 1b, preface of Pomponius Laetus; 2a-38b, Catilina; 39a, introduction to Jugurtha; 39b-133b, Jugurtha; 134a-144a, Portius Latro; 144b-166a, Oratio Lepidi and other speeches; 166b, address of Petit and device of Bocard.

Device of Jean Petit on 1a, 88 × 63 mm.: IEHAN . PETIT in roman capitals. Device of Bocard, 166b, 100 × 72 mm. Initials, 20 mm., with coarsely dotted ground: three varieties of I, two varieties of B, C, D, F, H, L, M, N, O, P, S, V, and one sort of E, G. See Claudin, II, p. 147.

Andreas Bocard printed upwards of fifty incunabula for eight different publishers. His first dated book was finished in August, 1491. He was a native of Poitou, and in 1494 printed a commentary on the Logic of Aristotle for a bookseller at Poitiers, Jacques Bezanceau. In 1502 he printed an edition of the Sarum Hymns and Sequences for J. Boudins of London. It was probably through him that Julyan Notary obtained some fantastic initials, which both Bocard and Baligault had used in Paris, but which appear in Notary's Golden Legend in 1503.

226 × 160 mm. From the library of William Morris. Original binding of stamped leather (rose, fleur-de-lis, eagle).

529

LE LIVRET DES CONSOLATIONS. 1a, title: Le liuret des conso‖lacions contre toutes tribulacions ‖ [Device.] 72a. Pries pour celluy qui a trāslate ce presēt traictie de latin en frācois z la fait mectre en molle pour ‖ le salut des ames affin q̇l puist estre participant ‖ des biens qui en aduenront. ‖ Cy finist le liure des consolacions ‖ contre toutes tribulacions. Im‖prime par maistre Guy marchant ‖ demourant au Champ Gaillart ‖ a Paris. Lan de grace . M.cccc. ‖xcvii le .v. iour de Mars. ‖

G. Marchant, 1497-98.

Octavo. a-i8. 72 leaves; 24 lines. 101 × 70 mm. Types 5 and 12. Sig. b1 begins: as voullu endurer si tresangoisseuse . . .

1a, title and device; 1b, cut; 2a-29b, the Dialogue between Christ and the sinner; 30a, below a cut: Cy commence le prologue de lacteur ‖ sur la matiere des sept peches mortelz ‖ et des filles ou branches diceulx. ‖ 44a: Sensuyuent les dix comman‖demens de la loy. ‖ 46b: Sensuiuēt les cincq sens de nature. ‖ 47a: Sensuyuent les sept sacramens ‖ de saincte eglise. ‖ 48b: Sensuyuent les . xii . articles de la ‖ foy . . . 49b: Cy apres sensuyt vne tres consolatoire contemplacion en forme de dyalogue ‖ moult prouffitable a la personne pour ‖ vaincre toutes tribulacions composee par tres ‖ venerable docteur ysidore . . . end, 72a; 72b, blank.

This little book is chiefly made up of French translations of two books: the first is the Colloquium peccatoris et crucifixi, the Latin original of which was frequently printed in France and the Low Countries at the time; the second the Synonyma, Liber soliloquiorum, or Dialogus hominis et rationis of S. Isidore. This was printed in 1494 by Marchant (Hain, 9298), whose undated edition of the first tract is No. 532 in the present collection. Another edition of it was printed by him for Petit in March, 1497, a year before this.

Fifteen cuts, all old, viz.: (i) three, measuring about 78 × 57 mm., of the Betrayal, Crucifixion, and Deposition, in the style of Jean Dupré's metal cuts; (ii) four, measuring about 87 × 72 mm., of the Mocking, Scourging, Buffeting, and Crucifixion, each with a triple compartment beneath it showing a prophet, an evangelist, and a woman holding the appropriate emblem of the Passion; (iii) two, measuring about 83 × 70 mm., representing Christ seated between tormentors (cf. No. 538, Odo's Expositio Canonis Missae), and the Buffeting; (iv) four border cuts of the Passion, grouped together, with a floral ledge; (v) a woman confessing (70 × 61 mm., 30a); (vi) Moses and the Burning Bush (87 × 70 mm., 44b). Marchant's device is Silvestre, No. 39.

140 × 90 mm. From the Bennett Collection. Ex-libris imitating Jean Petit's mark (Silvestre, 1009), with the initials: T, N, D, L. These are repeated on the outsides of the limp vellum cover.

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Paris: Jean Driard, 1498.

MILLET, JACQUES. L'HISTOIRE DE LA DESTRUCTION DE TROYE. 2ª. [E]N passant parmy ‖ vne lande ‖ Plaine de roses et ‖ de fleurs ‖ De

THE ATTACK ON ACHILLES AND ARCHILOGUS. (SIG. S_8 RECTO.)

PRIAM AND HELEN LAMENTING OVER PARIS. (SIG. V_8 VERSO.)

romarin et de ‖ lauende ‖ Daubefins de toutes couleurs ‖ Pour entreoblier mes douleurs ‖ Ainsi que cueur qui se soulcie ‖ Transi en lermes et en pleurs ‖ Par

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force de melancolie ‖ Trouuay vng lieu moult delictable [etc.]. 211ᵇ. Cy finist listoire de la destruction ‖ de troye la grant mise par parsonnai-‖ges par maistre iaques milet licẽcie ‖ en loix Et imprimee a paris le huyties‖me iour de may par Iehan driart Im‖primeur demourant a la rue saint Iac‖ques a lenseigne de trois pucelles ‖ Lan mil quatrecens quatre vingtz z ‖ dixhuyt ‖

Paris: Jean Driard, 1498.

THE COMBAT OF AGAMEMNON AND ANTENOR. (SIG. L_8 VERSO.)

Folio. a-q⁸, r-z alternately ⁶ and ⁸, A-C⁸, D, E⁶. 212 leaves; 2 columns; 40 lines. 210 × 148 mm. Types 1 and 2. Sig. b1 begins: Car il ny a pas long chemin . . . Hain, 11165; Proctor, 8362.

Leaf 1, blank (wanting); 2ᵃ-211ᵇ, text. [212ᵃ, device of Vérard; 212ᵇ, blank.]

Twenty-seven cuts, making thirty-two by repetitions. The second, showing a king attended by his counsellors, originally appeared in *Le Liure des Ruraulz Prouffitz*, printed by Jean Bonhomme in 1486; the others in the same printer's edition of the present work printed 12th May, 1484. M. Claudin, however, detects differences between the first illustration in this Driard edition and the corresponding one in Bonhomme, and thinks that this one block had been re-cut. This set of cuts is one of the most important in the early history of Paris book-illustration. Probably more than one artist, and certainly several cutters, must have been engaged on it. The picture of Andromache lamenting over the corpse of Hector (sig. o2ᵇ) is extraordinarily vigorous. That of the sacrifice of Polyxena on the tomb of Achilles (sig E1ᵇ) is interesting for its excellent representation of a mediaeval brass or incised slab. Device of Vérard on the last leaf.

In King Henry VII's illuminated vellum copy in the British Museum, Vérard, according to his wont, has erased the last twenty-seven words of the colophon, containing the date and printer's name and address. This is the only book Jehan Driard is known to have printed. Another volume, "La Passion de Nostre Saulueur Iesuchrist," has been attributed to him on the score of a manuscript note; but M. Claudin has shown that it is not printed with his types, but with those of Bourger and Bellesculée, of Poitiers.

251 × 182 mm. Wanting the last leaf, containing Vérard's device. From the library of William Morris; formerly belonged to the Bibliothèque Nationale (stamp on 2ᵃ). Brown morocco, by Cobden-Sanderson.

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Paris: Vérard, 1498.

MERLIN. [Vol. 1.] 1ª, title: Le premie[r] ‖ volume de ‖ merlin : ‖ 221ᵇ. ¶ Cy fine la premiere partie du ‖ liure de merlin. ‖

Fueillet .i

Cy commence la secõde par tie du liure De merlin.

Cõme le roy artus se ptit de logres pour venir au royaulme De benoic auecques le roy ban et le roy boorz et les cheualiers De la table rõde.

Dit le cõpte q̃ le premier iour Du moys De iuing le roy artus et sa cõ/ paignie se partyt de logres sa maistresse cite en la sai son q̃ faisoyt vng tẽps mõlt doulx et soues/ car to⁹ biẽs habõdẽt en cel le saison / si couroit vng doulx vent marí'pmy les chãps . Et estoiẽt les vergiez ⁊ les bocages moult vers⁊ foil'us / si chẽtoiẽt les oyseles pmy ces bois diuers langaiges q̃ retẽtis soiẽt pmy les chemis dõt maint ceur estoit reiouyde les escouter Les oblez cõmencoient a meurir les fõtaines et les riuieres couroiẽt souef p ruys seaux en my ces prez Les ieũes che ualiers nouue aulx cõmẽcoiẽt a fai/ re nouuel es amours a leur bien ve nue honnestemẽt acoustrez De bar nois dõt les faisoit be au veoir iou/ ster En celle saison cheuauchoient le roy artus le bel et le roy ban⁊ le

AA A.i.

FIRST PAGE OF VOLUME II.

[Vol. 2.] 1ª, title: Le Second ‖ volume ‖ de merlin ‖ 178ᵇ. . . . ¶ Atãt se taist icy et fait fin le compte de la ‖ vie merlin et de ses faiz/ et compte ‖ de ses prophecies. ‖

[Vol. 3. Wanting. See No. 549.]

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Folio. [Vol. 1] a^6, A-X, AA-PP^6. 222 leaves ([6] + ccxi [=215] + [1]). [Vol. 2] a^6, AAA-VVV, AAAA-HHHH^6, IIII^4. 178 leaves ([6] + clxxii). [Vol. 3 wanting.] 2 columns; 35 lines. Headlines. 199 × 151 mm. Type 7. Sig. b1 begins: die. Car iamais nouyt . . . Hain, 11086; Proctor, 8441; Macfarlane, 54.

Paris: Vérard, 1498.

[Vol. i] 1^a, title cut in wood; 1^b, blank; 2^a-6^a, table; 6^a-6^b, register; 7^a, cut; 7^b-221^b, text; 222, blank (wanting). [Vol. ii] 1^a, title cut in wood; 1^b, blank; 2^a-5^b, table; 5^b-6^a, register; 6^b, blank; 7^a-178^b, text. [Vol. iii wanting.]

(1) Vol. i, 7^a, full-page cut of Merlin, in the loggia of his house, bringing to life by magic a dead man and woman, also an angel chasing devils; 219 × 170 mm. Macfarlane describes another cut as in this place. (2) 123^b, and nineteen times repeated, cut of a battle from the "Destruction de Troye" (Macf. pl. iii); 97 × 138 mm. (3) Vol. ii, 7^a, a man presenting a letter to a king; in the background several men who have had their noses cut off are introduced to the king. This cut, 99 × 132 mm., is said to occur nowhere else in Vérard's books. (4) Woodcut L (Macfarlane No. 4) on title of both volumes.

Vols. i and ii bound in one, 251 × 189 mm. From the library of William Morris. The last four leaves of vol. ii are in facsimile; their insertion in 1890 is recorded in a note in Morris's writing. Old French red morocco.

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COLLOQUIUM PECCATORIS ET CHRISTI. 1^a, title: Tractatus colloquii ‖ peccatoris et crucifi‖xi Ihesu christi. ‖ 12^a. Explicit dyalogus crucifixi siue ‖ Colloquiū peccatoris ꝛ crucifixi ‖ Ihesu christi. ‖

G. Marchant, c. 1498.

(SIG. A_1 VERSO.)

Octavo. a^8, b^4. 12 leaves; 27 lines. 103 × 70 mm. Types 4 and 5. Sig. b1 begins: vis nocere et resistere . . .

1^a, title; 1^b, cut; 2^a-12^a, text; 12^b, blank.

On the back of the title-page is a pretty cut, in the Trepperel style, of the Adoration of the Magi (93 × 74 mm.).

141 × 98. Bound with the Gul. de Ockham (No. 501), printed by Levet; No. 3 in the volume.

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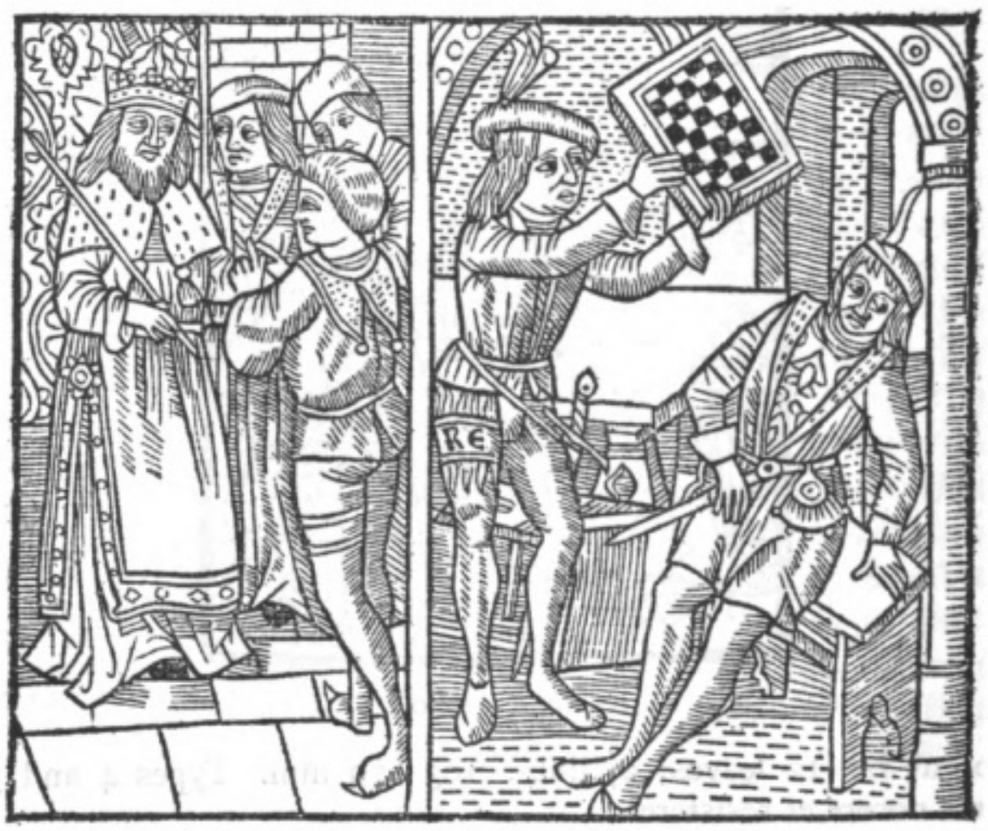
THE BLINDFOLD MESSENGER. (SIG. A_5 RECTO.)



OGIER'S SON KILLED AT CHESS BY CHARLOT. (SIG. E_1 VERSO.)

533. OGIER LE DANOIS. PARIS: VÉRARD, C. 1498.

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THE CRADLING OF OGIER. (SIG. A_1 VERSO.)

OGIER LE DANOIS. 1ª, title (lines 1-3, woodcut): Ogier le dā‖noys duc de danne‖marche quj fut lūg ‖ des pers de france/ lequel auec layde du roy charlemaigne chassa les payēs hors ‖ de rōme: ⁊ remist le pape en son siege. Et conquist trois terribles geans sarra-‖zins en champ de bataille/ cest assauoir Brunamont roy degypte deuant romme. ‖ Bruhier soudan de babyloine deuant laon. Et iustamon son frere deuant acre. ‖ Et fut couronne roy dangleterre: ⁊ roy dacre/ ⁊ conquist hierusalem : ⁊ babiloine ‖ et plusieurs autres vaillances fist le dit ogier en son temps. ‖ 158ᵇ. Ala louenge de dieu ⁊ de toute la court celeste

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Paris: Vérard, c. 1498.

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(SIG. A_4 VERSO.)

(SIG. A_7 VERSO.)

(SIG. D_4 VERSO.)

(SIG. E_4 RECTO.)

534. PARIS ET VIENNE. PARIS: JEAN TREPEREL, C. 1498.

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Cy finist le rommant nōme ogi-‖er le dannoys parlāt des belles victoires ꝛ grās prouesses q̣l eut ensemble plusieurs ‖ nobles princes francoys contre les sarrasins et infideles Imprime a paris pour An‖thoine verard libraire demourant a paris sur le pont nostre dame a lenseigne sainct ‖ Iehan leuangeliste ou au palais au premier pilier deuāt la chappelle ou lon chante la ‖ messe de messeigneurs les presidens. ‖

Paris: Vérard, c. 1498.

Folio. a-c^{8}, d-x, A, B^{6}, C^{8}, D^{6}. 158 leaves; 43 (39-42) lines. Initial-directors with type 2*. 209 × 141 or 217 × 145 mm. Types 2* and 11^{c}. Sig. b1 begins: veoir ainsi le saint pere destitue . . . Proctor, 8449; Macfarlane, 121.

1^{a}, title; 1^{b}, cut; 2^{a}-158^{b}, text.

In spite of the address in the colophon, which points to a date not later than the end of 1499, when the Pont Notre Dame collapsed, it is very difficult to believe this book to be so early. Such of the cuts as are not taken from older books, and still more the woodcut initials, are much more suitable to the period 1505-1510. The book is printed throughout in two types, which are continually changing from leaf to leaf. The leaves printed in type 2* are: sig. b1-3, 6-8; c1-3, 6-8; d6; g2-5; i2-5; k1, 6; l2, 5; m3, 4; o2-5; p1, 3, 4, 6; q1, 2, 5, 6; r1, 6; s2, 5; v1, 2, 5, 6; x1, 3, 4, 6; B1, 2, 5, 6. This looks as if odd sheets from an earlier edition had been used up; but the colophon is in the type which has the late-looking initials used with it. It is clear from the evidence of the initials that the book must have been set up at two distinct presses.

Thirteen cuts used by repetition as fifty-eight, viz.: (i) 1^{b}, Birth and cradling of Ogier (190 × 137 mm.); (ii) 2^{b}, double cut (100 × 133 mm.), funeral of the mother and christening of the child; (iii) leaf 5, a messenger in a town, sitting sideways on horseback, blindfold (98 × 132 mm.), repeated three times; (iv) 7^{b}, a party of cavaliers (100 × 132 mm.), repeated once; (v) leaf 9, battle scene from Destruction de Troie, repeated twice; (vi) 11^{b}, a single combat before tents (100 × 133 mm.), repeated ten times; (vii) leaf 15, a *mêlée* (100 × 138) repeated fourteen times; (viii) 20^{b}, King receives messengers in presence of three prisoners (100 × 132 mm.), not repeated; (ix) 27^{b}, defence of a town (100 × 132 mm.), repeated four times; (x) leaf 29, Emperor and followers meet Pope at city gate (99 × 132 mm.), repeated once; (xi) 31^{b}, cut in a different style, apparently from a Lyonnese "Quatre Fils d'Aymon" (104 × 120 mm.), Charlemagne and three sons; the blow with the chess board: the incident here transferred to Charlot; (xii) leaf 55, ships off shore (98 × 130 mm.), repeated ten times; (xiii) 67^{b}, Charlot saved by an angel from execution (100 × 133 mm.), not repeated. Very large woodcut O (64 × 65 mm.) on the title-page. Four-line black-grounded initials (19-20 mm.) are very numerous, but are found only in the pages printed in type 11^{c}.

264 × 185 mm. Modern rubricated initials in red or blue. From the Solar, Earl of Crawford, and William Morris collections. Dark blue morocco, doublure in light brown morocco, by Kochler.

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PARIS ET VIENNE. 1^{a}. Paris et Vienne. 1^{b}. Cy cōmence lystoire du tresuaillāt cheualier paris ꝛ dela ‖ belle vienne fille du dauphin lesq̄lz pour loyaument aymer ‖ souffrirent moult dauersitez auant quilz peussent iouyr de ‖ leurs amours. 51^{b}. Colophon. Cy finist lystoire du vaillāt et noble cheualier Paris ꝛ de ‖ la belle Vienne fille du daulphin de viēnois Imprime a ‖ paris sur le pont nostre dame a lenseigne Sainct laurēs Par ‖ Iehan treperel marchant et Imprimeur.

Jean Trepperel, 1498.

Quarto. a-e^{8}, f^{6}, g^{6}. 52 leaves; 29 (30) lines. 152 × 99 mm. Types 2 and 3. Sig. b1 begins: perdre vostre bonne fēme ne vostre honneur.

1^{a}, title and woodcut of Paris and Vienne; 1^{b}, the same woodcut repeated; 2^{a}, text; 52^{a}, woodcut, as before; 52^{b}, Trepperel's mark.

Eleven woodcuts, making twenty-seven by repetition, and measuring about 99 × 89 mm.: (i) 1^{a}, 1^{b}, 19^{b}, 28^{a}, 52^{a}, Paris and Vienne swearing affection; (ii) 3^{b}, 4^{b}, 24^{a}, Paris and Edouard serenading Vienne, men at arms about to attack them; (iii) 6^{b}, 12^{a}, Paris jousting; (iv) 7^{b}, 13^{a},

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Paris: Jean Trepperel, 1498.

Paris receiving the shield of crystal and chaplet; (v) Diane and Vienne visiting Jaques, the father of Paris, in his illness; (vi) 23ᵃ, 26ᵃ, Jaques asking the Dauphin for his daughter Vienne in marriage with Paris; (vii) 25ᵃ, 28ᵇ, 36ᵃ, 41ᵇ, Paris carrying off Vienne and Isabeau; (viii) 33ᵃ, 39ᵇ, Edouard bringing a letter to Paris at Genoa—this cut measures 100 × 95 mm., and does not belong to the set; (ix) 36ᵃ, 49ᵃ, Vienne and Isabeau taken to prison because Vienne will not marry the son of the Duke of Burgundy; (x) 40ᵃ, 42ᵃ, 46ᵇ, Paris starting from Venice for Jerusalem—on 42ᵃ this represents the Dauphin arriving at Jerusalem, and on 46ᵇ their united return; (xi) 51ᵃ, marriage of Paris and Vienne.

Except No. viii, which really represents the builder of a city surveying operations, and had previously appeared in the "Chroniques de France abrégées" of 1493, these cuts appear all to have been specially designed for this book, and are among the most charming French illustrations of the fifteenth century. They suggest a comparison with the best Horae cuts of 1498, with the pretty pictures which light up that dull poem, Gringoire's "Chasteau de Labeur," with a few of the cuts in Gui Marchant's "Le Compost et Kalendrier des Bergères," and with the illustrations of the "Stultiferae Naves" of Jodocus Badius (No. 543), all published within three years. The book was a great favourite of William Morris's.

Trepperel was a rather prolific publisher of popular books, of which he printed more than eighty during the last nine years of the fifteenth century. The date of his death is uncertain, but he appears to have been printing as late as 1507, and certainly to have been dead in 1511. His business was continued by his widow.

192 × 135 mm. From the library of William Morris. Red morocco, by Lortic Fils.

Vérard, c. 1498.

ROMAN DE LA ROSE. [1ᵃ, title: LE rommant de la rose ‖ imprime a Paris ‖ (Device of Vérard).] 150ᵃ, column 2. Cest fin du romant de la rose ‖ Ou lart damours est toute enclose ‖

Folio. a-s⁸, t⁶. 150 leaves; 2 columns; 41 (40) lines. 205 × 129 (type 11*) or 203 × 131 (type 2) mm. Types 2, 11*, 13. Sig. b1 begins: Longuet et de gente facon . . . Proctor, 8451; Macfarlane, 125.

1ᵃ, title; 1ᵇ, blank; 2ᵃ-150ᵃ, text; 150ᵇ, blank.

Sixty-two cuts made into eighty-eight by repetitions. Of these the two (missing in this copy) at the head of the book, measuring 87 × 79 mm. each, and fifteen smaller ones (measuring about 68 × 61 mm.), found on sheets a, b, f, and t, appear to have been made specially for this edition. Of the remaining cuts many come from the "Cent Nouvelles Nouvelles," many more (measuring about 85 × 70 mm.) belong to Vérard's Scriptural set, and others are taken from his miscellaneous stock. In this vellum copy many of the cuts are much disguised by the heavy colouring. The pictures on the back of the written title and at the head of the text are modern work. The latter appears to have been adapted from the small cut on sig. c_8 recto; the former from that on 149ᵇ.

This book shows a curious mixture of types, 2 and 11*, similar to that of Vérard's "Ogier" (No. 533), and "Légende dorée" (No. 505). The leaves on which they are found are set forth in the following table:

Type 2 (and 13).	Type 11*.	Type 2 (and 13).	Type 11*.
a1, 4, 5, 8.	a2, 3, 6, 7.	k1, 3-6, 8.	k2, 7.
b3, 6.	b1, 2, 4, 5, 7, 8.	l1-3, 6-8.	l4, 5.
c1-8.		m2, 3, 6, 7.	m1, 4, 5, 8.
d3, 6.	d1, 2, 4, 5, 7, 8.	n1-8.	
e1, 3, 6, 8.	e2, 4, 5, 7.	o2, 3, 6, 7.	o1, 4, 5, 8.
f1-8.		p2, 3, 6, 7.	p1, 4, 5, 8.
g2-7.	g1, 8.		q1-8.
h4, 5.	h1-3, 6-8.	r2, 7.	r1, 3-6, 8.
	i1-8		s1-8.
		t2, 5.	t1, 3, 4 6

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The date, c. 1498, here suggested for this edition of the "Roman de la Rose," was assigned to it by Mr. Proctor. Mr. Macfarlane put it at 1495 or a little later, M. Claudin and Mr. Bourdillon at 1495 or a little earlier. See Bourdillon's "The Early Editions of the Roman de la Rose," page 44. **Paris: Vérard, c. 1498.**

327 × 238 mm. Printed on vellum with very large margins. The two first leaves are wanting, and are supplied in manuscript. From the Bennett collection. Ex-libris of William Clark. Old red morocco.

536

BOCCACCIO, Giovanni. DE LA GENEALOGIE DES DIEUX. 1ª, title: Boccace de la geneologie des dieux ‖ 232ᵇ, column 1. Cy finist Iehan bocace de la genea‖logie des dieux Imprime nouuellemēt ‖ a Paris Lā mil CCCC quatre-vīgtz ‖ z dixhuit le neufuiesme iour de feurier ‖ Pour Anthoine verard libraire demou‖rant a Paris sur le pont nostre dame a ‖ lymage saint Iehan leuāgeliste/ ou au ‖ palais au premier pilier deuant la cha-‖pelle ou len chante la messe de messei-‖gneurs les presidens. ‖ **Vérard, 1498-99.**

MERCURY. (SIG. A_5 VERSO.)

PAN. (SIG. A_6 RECTO.)

Folio. a-z, z, ꝑ, A, B⁸, C, D⁶, E⁴. [1] i-vii, ix-CCxxvi [6]=332 leaves; 2 columns; 45 lines. Headlines and marginalia. 258 × 166 mm. Types 3*, 6, 9. Sig. b1 begins: afin quelle receue . . Hain, 3325; Macfarlane, 56.

1ª, title; 1ᵇ, blank; 2ª-226ᵇ, text; 227ª, register; 227ᵇ-232ᵇ, column 1, table, followed by colophon; 232ᵇ, column 2, blank.

Twenty-nine cuts made into forty-four by repetition, viz: (i) nine large cuts, with one repeat, measuring from 230 to 242 by from 170 to 178 mm., representing on leaf 1, Pyramus and Thisbe; leaf 24, Jason and the fiery Bulls; leaves 42, 194, Jason and the Dragons; 81ᵇ, Death of Orpheus, etc.; these are taken from Vérard's "Bible des Poetes," or French version of Ovid's Metamorphoses (1493), itself based on the illustrations in the edition of the same work by Colard Mansion. (ii) A romance cut of a ship at a castle door, used three times (Macfarlane, pl. xxviii). (iii) fifteen column-cuts, with ten repeats, of gods and goddesses, etc. (about 88 × 78 mm.), very coarsely cut, with the exception of those of Mercury and Pan, which are con-

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Qui a eſte premieremẽt dieu appel
le enuers les gentilz ⁊ payens
Et qui dois la grandeur aux
nauires non acouſtumee en
trer ⁊ nouueau chemin tenir
ay propoſe le plus prudente
ment que pourray / De loing Regarder
des quelz haure ⁊riuage ie pourray mõ
nauire deſancrer. Affin que plus droite
ment par la faueur du bon Vent ie puiſ
ſe eſtre porte ou moncourage deſire Ce
que ie penſe facilemẽt faire maiſq̃ iaye
Vnefois trouue celuy q̃ les anciens ont
p̃mierement fainct eſtre dieu. Affin q̃ie
a i j

536. BOCCACCIO: DE LA GÉNÉALOGIE DES DIEUX. VÉRARD, 1498-99.
PYRAMUS AND THISBE.

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siderably better than the rest. These appear all to come from the "Bible des Poetes." (iii) four small cuts, with two repeats (about 67 mm. square), taken from a small "Roman de la Rose" set.

330 × 237 mm. From the Lakelands and William Morris collections. Old brown calf.

Paris: Vérard, 1498-99.

537

BARZIZIUS, GASPARINUS. 1ª. Epistole Gasparini. 42ª. Colophon. Epistole Gasparini Pergamensis expliciunt. Impresse || Parisii in Cāpo Gaillardo a Magistro Guidone Mer-||catore . Anno dñi . 1498 . Die . 16 . Februarii.

Gui Marchant, 16 Feb., 1498-99.

(SIG. A_1 VERSO.)

Quarto, a^8, b^6, c^8, d^6, e^6, f^8. 42 leaves; 41 lines. 155 × 90 mm. Sig. b1 begins: turos beneficiorū eius : qui aliqua. Types 4, 5, 10.

1ª, title and Marchant's third device; 1ᵇ, full-page woodcut; 2ª, Gasparini Pergamensis || clarissimi oratoris Epistolarū liber feliciter incipit; 41ᵇ, FINIS; 42ª, Supplicacio singulis diebus ante crucifixum dicenda, followed by colophon; 42ᵇ, blank.

The letters of Barzizius, an Italian scholar who died in 1431, were regarded as models of

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Paris: Gui Marchant, 16 Feb., 1498-99.

Latin prose. An edition of them formed the first book printed in France, and other editions were published during the fifteenth century in France, Germany, and the Low Countries. The woodcut on the back of the title, showing Christ encouraging a mariner whose ship the devil tries to wreck, is from one of Marchant's editions of the "Compost et Calendrier des Bergers." Perhaps this is as good an instance as could be found of the determination of the French publishers of this date to use their stock of cuts on every possible occasion.

188 × 130 mm. From the Bennett collection. Red morocco.

538

Gui Marchant, 1499.

ODO, EPISCOPUS CAMERACENSIS. 1ª, title: Expositio canonis ‖ misse. Te igitur clementissime pater per iesum ‖ [Device of J. Petit.] 16ª. ¶ Sacri canonis misse expositio a magistro ‖ Odone Cameracensi Episcopo edita : Finit ‖ feliciter. Vtilis admodū viris ecclesiasticis . ‖ Impressaq, Parisius In Bello Visu Per ‖ Magistrum Guidonem Mercatorē . Anno ‖ dñi . 1499. Die. 19. Iunij. ‖

Octavo. a, b⁸. 16 leaves; 27 lines. 104 × 70 mm. Types 4 and 5. Sig. b1 begins: cie ꝑcussit quinq, oues . . . Proctor, 8019.

1ª, title and device; 1ᵇ, cut; 2ª-16ª, text; 16ᵇ, cut.

Two old woodcuts: (i) Christ, wearing the crown of thorns, seated between two tormentors (84 × 70 mm.); (ii) Israelites gathering manna (87 × 70 mm.). Petit's device (Silvestre, 1136).

120 × 85 mm. From the Bennett collection. Red morocco, by Riviere.

539

Vérard, c. 1500.

JULIUS CAESAR. COMMENTAIRES. [1ª, title: Les commentaires ‖ de Iulius cesar. ‖] 2ª. A trescrestien ⁊ tresexcellent prince Charles huitiesme ‖ de ce nom roy de france Robert ministre general de ‖ lordre de saīcte trinite ⁊ redēption des prisōniers cre-‖stiens dit et desire en toute humilite honneur gloire ‖ et longue vie. ‖ 133ª. ¶ Imprime a paris par Anthoine verad libraire demourant ‖ au pres de petit pont a lymaige sainct Iehan leuāgeliste/ ou au ‖ palais au premier pillier de la grāt salle pres la chappelle ou on ‖ chante la messe de messeigneurs les presidens. ‖ [Vérard's device 2.]

Quarto. a-p⁸, q⁶, r⁸. 134 leaves; 36 lines. Initial-directors. 204 × 128 mm. Type 7. Sig. b1 begins: de ceulx dautun pour cause que . . . Hain, 4222.

Leaf 1, wanting (1ª, title; 1ᵇ, blank?); 2ª-3ª, Gaguin's prologue; 3ᵇ-132ᵇ, text (book ii, 22ª; iii, 31ᵇ; iv, 40ᵇ; v, 52ª; vi, 70ᵇ; vii, 84ᵇ; viii, 114ᵇ); 133ª, colophon and device; 133ᵇ, blank; 134 (blank?), wanting.

This edition, which was not known to Macfarlane, seems to be earlier than his No. 135, though belonging to the same period (1500-1502).

Frontispiece of a clerical author presenting a book to a king, and six small cuts, made eight by repetition, one at the beginning of each book.

Gaguin's translation of Caesar's Commentaries was first printed by Pierre Levet in or soon after 1485, with a frontispiece showing an author kneeling before a king (Macfarlane's Vérard, cut V), and some battle-scenes from Bonhomme's edition of Millet's "Ystoire de la Destruction de Troye." In this edition the year of the completion of the translation is given as 1485. Subsequently, presumably in 1488, Vérard republished it, using the Troy battle-scenes, but substituting the larger dedication frontispiece used also in his "Politiques d'Aristote" of 1489 (Macfarlane frontispiece). In this second edition the date of the completion of the translation is altered to 1488. In the present third edition the Aristotle dedication cut is retained, but in place of the Troy battle-scenes we have six cuts (83-84 × 76-77 mm.) from one of Vérard's stock sets, two at least of which had appeared in the Josephus of 1492, from which one of them has been reproduced by Macfarlane (cut xix). In

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this edition the date of the completion of the translation is again given as 1488. See Macfarlane's Vérard, Nos. 259, 107, 135, also Claudin, vol. i, pp. 418-423, vol. ii, pp. 421-425. M. Claudin inadvertently remarks: " La même traduction de César a été publiée une troisième fois par Vérard; elle ne contient aucun bois," the second statement being inaccurate, unless there are three editions printed "près Petit Pont," *i.e.*, between 1499 and 1503, one of which has no illustrations.

Paris: Vérard, 1500.

A treſcreſtien ⁊ treſexcellent prince Charles huitieſme De ce nom roy De france Robert miniſtre general De lordre De ſalcte trinite ⁊ redẽption Des priſõniers creſtiens Dit et Deſire en toute humilite honneur gloire et longue vie.

O Race le poete Dit que ſcauoir faire choſe plaiſante et aggreable aux princes terriens neſt

a.iij.

539. JULIUS CAESAR COMMENTAIRES. VÉRARD, C. 1500.
A CLERK OFFERING A BOOK TO THE KING.

268 x 186 mm. First and last leaves wanting. From the Syston Park Library (two ex-libris). Brown russia.

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Paris: Le Petit Laurens, [c. 1500.]

LE SONGE DU VERGIER. 1ª, title: Le songe du vergier lequel ‖ parle de la disputacion du clerc et du cheualier ‖ [device of Jean Petit.] 143ᵇ. ¶ A lonneur ꝛ a la louēge de nostre seigneur ‖ iesucrist et de sa tresdigne mere et de toute la ‖ court celestielle de paradis . a este fait cestuy ‖ liure appelle le songe du vergier q̇ parle de ‖ la disputation du clerc ꝛ du cheualier Et im‖prime a paris par Le petit laurens pour ve-‖nerable homme Iehan petit libraire demou‖rant a paris en la rue saint Iaques a lensei‖gne du lyon dargent. ‖

540. LE SONGE DU VERGIER. (SIG. A_1 VERSO.)

Folio. a^8, b-z^6, $ꝛ^4$. 144 leaves; 2 columns; 50 lines. 209 × 140 mm. Types 2, 4, 5. Sig. b1 begins: parfaicte diligēce que les biēs . . . Hain, 16005; Proctor, 8176.

1ª, title; 1ᵇ, cut; 2ª-93ª, text of book i; 93ᵇ, cut; 94ª-140ª, text of book ii; 140ᵇ, cut; 141ª-143ᵇ, Excusation de l'acteur; 144ª, cut; 144ᵇ, blank.

Three cuts, of which the first is used twice. (1) 1ᵇ and 93ᵇ measures 169 × 151 mm. The

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clerk dreaming beneath a tree beholds a vision of the king seated, with a queen standing on each side. Over the queen on the right is a scroll which reads: Cest la puissance espirituelle; over her on the left another scroll with the words: Cest la puissance seculiere. (ii) 140[b], measures 140 × 120 mm. A king and his courtiers; used in Vérard's Sydrach of 1486 (Macfarlane's Vérard, cut V). (iii) 144[a], measures 151 × 156 mm. A doctor sitting in the open air on a high seat, with a reading desk in front of him, and a bookstand behind. Above, in a corner, is an angel holding a blank scroll. This is one of the set of cuts copied by Le petit Laurens from those used by Gui Marchant in his Danse Macabre (Claudin i, p. 339, ii, p. 122 sq.).

Paris: Le Petit Laurens, [c. 1500.]

Device of Jean Petit, 90 × 61 mm. First used about 1499, but here a good deal worn. Initials of three sizes: (1) with floral ornament on dotted ground, 25 mm., A, C, E, L, M, N, O, P, Q; (2) plain, also with dotted ground, 14-15 mm., B, C, D, E, H, I, L, M, O, P, Q, R, S, V; (3) like No. 1, but 19 mm. only, C, P.

Jean Petit, the greatest French publisher of his day, and the founder of a dynasty of publishers, was born at Paris in the rue S. Jacques, the street to which the first Paris printers removed from the Sorbonne. His father, Oudin Petit, and his grandfather, Jean, were both butchers, and must have found their business profitable, as their son and grandson seems to have started as a publisher on a large scale from the first. Renouard dates his activity from 1492, but M. Claudin has shown that the date in one of the books attributed to him in that year is that of authorship, not publication, while the other book, a Troyes missal, appears to be a myth. Petit's real start seems to have been made in April, 1495, when he issued an edition of "Les postilles des dimenches et des festes de l'annee, ensemble les epitres pareillement." This was printed in types used by Jean Morand, who worked for Petit again in 1497. In this his first book Petit gives an address in the street where he was born, "en la rue saint Iacques a l'enseigne du lyon d'argent," subsequently defined as "près les Mathurins." He became one of the four sworn booksellers of the University of Paris, and at the height of his career sometimes had twelve or fifteen firms of printers printing for him at one time. He seems also to have entered into partnerships with working printers, at first with Gui Marchant, afterwards with Henri Estienne I, and he did not hesitate to speak of himself as a *fidelissimus impressor*, though there is no reason to believe that he was ever actually a printer. His career ended about 1530.

254 × 190 mm. From the Bennett collection. On the binding are the Seillière arms. Modern black morocco.

541

MACER, AEMILIUS. DE VIRIBUS HERBARUM. [1[a], title: Macer floridus De viribus herba4 ‖ Famosissimus medicus 7 medico4 ‖ Speculum ‖ (cut).] 52[a]. Finis. ‖ Herbarū varias qui vis cognosere vires ‖ Macer adest disce : quo duce tutus eris. ‖

? Le Petit Laurens, c. 1500.

Quarto. a-f[8], g[4]. 52 leaves; 33 (34) lines. Marginalia and initial-directors. Types 3 and 4? Sig. b1 begins: [E]St apium dictū qd' apex . . . Hain, 10418? Proctor, 8489.

1[a], title and cut; 1[b], cut repeated; 2[a]-52[a], text, beginning: Incipit liber Macri de viribus ‖ herbarum. Et primo de arthemisia; 52[b], blank.

One large cut (110 × 77 mm.), used both on recto and verso of title-page, of an author writing in his book-room. Sixty-six smaller cuts (57-60 × 60 mm.) of plants. Some of these are roughly copied from the illustrations in the French translation of the "Hortus Sanitatis," published by Antoine Vérard not long before this.

The original Aemilius Macer, a Veronese who wrote a book on plants and birds, was a contemporary of Virgil. In the eighth century his name was adopted as a pseudonym by a physician of Verona named Odo, by whom this Latin poem was written. The first printed edition of it was issued by Arnold of Brussels at Naples in 1477, the second by Zarotus at Milan in 1482. At least two editions of an English version of it were published in the sixteenth century from the press of Robert Wyer.

185 × 130 mm. Wanting the first leaf, which has been copied by hand from the later edition, Hain, *10417. From the library of William Morris. Vellum.

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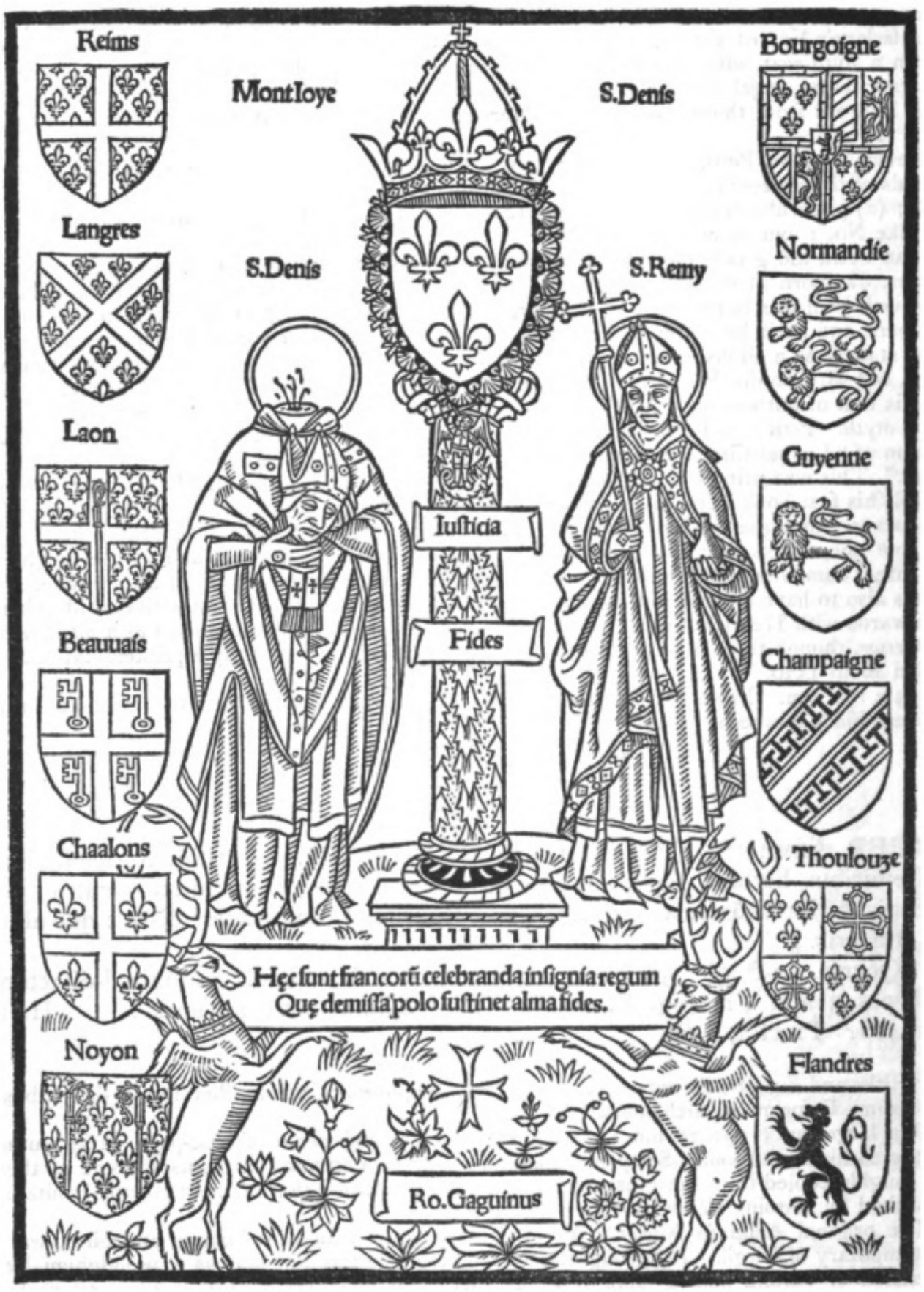

542. GAGUIN: COMPENDIUM SUPER FRANCORUM GESTIS. T. KERVER, 1500-1.
(SIG. F_8 VERSO.)

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542

GAGUIN, ROBERT. COMPENDIUM SUPER FRANCORUM GESTIS. 1ª, title: Compendium Roberti Gaguini super Francorum gestis: ab ipso recognitum & auctum. ‖ [cut.] 180ª, below Kerver's device: Pręclarissimū hoc de francorum gestis cōpendiū multis notatu dignissimorum ‖ additionibus libriq, vnius accessione locupletatū : & non segni accuratione a men-‖dis tersuȝ : Impressit diligens ac ꝑitus chalcographus Thielmānus Keruer in inclyto ‖ parrisiorū gymnasio impēsis optimorū bibliopolarum Durandi gerlerii & Ioānis ‖ parui. Anno gr̄ę quē iubileuȝ vocāt a natali christiano. M. quingētesimo. Ad idus ‖ ianurias. Deo gratię. ‖ Omnes cartharum cōplicationes sunt ternę. ‖

Paris: Th. Kerver, 1500-1.

Folio. ¯Aa, a-z, A-F⁶. [6+]CLXIX[+5] = 180 leaves; 45 lines. Headlines, marginalia, and initial-directors. 206 × 128 mm. Types 11, 16, 18. Sig. b1 begins: Eo regnante precibus beati Remigii . . . Hain, *7413.

1ª, title and cut; 1ᵇ, three sets of elegiac verses; 2ª-6ª, table; 6ᵇ, prelude of Gaguin; 7ª-175ᵇ, text; 176ª, verses by Andrelinus; 176ª-177ª, letter of Erasmus to Gaguin; 177ᵇ, letter of Cornelius Girardus to Gaguin; 178ª, poem by the same; 178ᵇ, 179ª, two poems by Jodocus Badius Ascensius; 176ᵇ, cut of title-page repeated; 180ª, poem by J. Badius, Kerver's device, and colophon; 180ᵇ, blank.

Large woodcut (225 × 160 mm.) on 1ª, 179ᵇ, representing the arms of France on a column, on either side of which stand SS. Denis and Remy, with the arms of various French towns and provinces at the sides; 180ª, Kerver's device.

Though his first dated book is a Rouen Horae, finished in October, 1497, Kerver printed over forty incunabula, or at the rate of more than a book a month. He worked for no fewer than eleven different publishers.

273 × 189 mm. Eighteenth-century mottled calf, stamped with the arms of Caumont La Force.

543

FOOLISH SIGHT.

BADIUS, JODOCUS. STULTIFERAE NAVES. 1ª, title: Stultiferę naues sensus animosq, trahentes ‖ Mortis in exitium: ‖ [Device of E. and G. de Marnef.] Venales sunt in pellicano Vici sancti Iacobi. ‖ 20ª, below Kerver's device: Impressit vti primum exciderat : Thielmannus keruer ‖ Anno hoc iubileo ad. xii. kalendas martias. ‖

Th. Kerver, for Marnef, 1500-1.

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FOOLISH SMELL.

FOOLISH TASTE.

FOOLISH TOUCH.

543. STULTIFERAE NAVES. PARIS. T. KERVER, FOR MARNEF, 1500-1.

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Quarto. a^8, b, c^6. 20 leaves; 32 lines. Headlines. 149 × 111 mm. Type 11. Sig. b1 begins: Illic pasiphae tauro . . . Hain, 2240; Proctor, 8394.

Paris: Th. Kerver, for Marnef, 1500-1.

1^a, title and device of de Marnef; 1^b, blank; 2^a-2^b, dedication of Badius to Enguilbert de Marnef; 2^a-19^b, text, in alternate prose and verse; 20^a, peroration, dated: Ex lugduno āno. M . cccc . xcviii . q̃rto id^9 septēbris. Then Kerver's device and colophon; 20^b, blank.

Six cuts, measuring about 112 × 80 mm., representing respectively the ships of Eve, and of the five senses, or Foolish Sight, Hearing, Smell, Taste, and Touch, the last typified by the ship of the Foolish Virgins. They had already appeared in the French edition (La Nef des Folles) printed by Le petit Laurens for De Marnef late in 1499 or early in 1500, and must be ranked with the most charming of French woodcuts (cf. note to No. 534). De Marnef's device (Silvestre, No. 151, Kerver's No. 50).

193 × 131 mm. From the Bennett collection. Mottled calf.

544

BEROALDUS, PHILIPPUS. DE FELICITATE. 1^a, title: Philippi Beroaldi de felicitate opusculū. ‖ [Device.] Venditur in leone Argenteo vici sancti ia‖cobi. ‖ 16^b. Impressum est tersius opera Thielmāni keruer in inclyto parrhisio‖rum gymnasio . v. calendas aprilis Anni millesimi quingentesimi. ‖

Th. Kerver, for J. Petit, 1500-1.

Quarto. a, b^8. 16 leaves; 40 (39) lines. Marginalia. 158 × 93 mm. Types 11, 16, and Greek. Sig. b1 begins: An diuitiæ sint finis bonorum. Hain, *2972.

1^a, title and device; 1^b, blank; 2^a-16^a, text; 16^a-16^b, two poems by Beroaldus.

Metal device of Jean Petit, 92 × 64 mm.

200 × 137 mm. Rubricated. From the library of William Morris. Ex-libris of J. P. A. Madden. Bound with the De optimo statu (No. 546) and four other tracts, in old brown calf.

545

BEROALDUS, PHILIPPUS. DECLAMATIO PHILOSOPHI MEDICI ET ORATORIS. 1^a, title: Philippi Beroaldi Opusculum erudi‖ditum : Quo continetur Declamatio ‖ Phi‖losophi Medici et Oratoris De excellen‖tia disceptantium. ‖ [Device.] Venditur in leone Argenteo vici sancti ia‖cobi. ‖ 8^a. Finis huius opusculi impressi parrhisiis a Thielmāno keruer ad ca‖lendas Aprilis Anno 1500. ‖

Th. Kerver, for J. Petit, 1500-1.

Quarto. a^8. 8 leaves; 39 lines. Marginalia. 153 × 93 mm. Types 11, 16, and Greek. Sig. a3 begins: Philippi Beroaldi declamatio . . . Hain, *2964; Proctor, 8400.

1^a, title and Petit's device; 1^b, blank; 2^a-2^b, dedication to Paulus Sidlowitius; 3^a-8^a, text; 8^b, device of Kerver.

Metal device of Petit as in the De felicitate. Device of Th. Kerver. 101 × 73 mm.

Bound with the De felicitate (No. 54) and other tracts. Rubricated.

546

BEROALDUS, PHILIPPUS. DE OPTIMO STATU. 1^a. Philippi Beroaldi libellus De optimo statu. ‖ 14^a. Impressum Parrhisiis quarto idus aprilis Anno millesimo quingē‖tesimo per Thielmannum keruer. Pro Ioanne paruo qui id vendit in ‖ Leone argenteo vici sancti Iacobi. ‖

Th. Kerver, for J. Petit, 1500-1.

Quarto. Aa^8, Bb^6. 14 leaves; 40 lines. Marginalia. 158 × 93 mm.

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Le translateur.

En ceste partie se entre rencontrent Phidippe pere de philomena Laches pere de pamphile/et sostrata mere de luy/et y est mõstre la gracieusete du vouloir et courage de pere enuers lenfant/et dit.

Phidippe comme parlant a sa fille philomene

PHilomene certainement
Ie scay que veritablement
Mon droit est te faire accorder
A ce que vouldray commander
Touteffois vaincu par courage
Paternel ie concederay
A ton fait:et ne aduersaire
Point ta libinosite

Et si scio

Laches

Voicy par opportunite
Phidippe pere de la fille
Que tant ayme mon filz pamphile
De luy ie scauray maintenant
Ce quon a fait par cy deuant
Et du surplus que ce sera
Ie croy bien quil le me dira
O phidippe quoy que obsequent
Ie soye principalement
A ceulx de mon affinite
Si ne scay ie facilite
En moy de compre leurs courages
Tant sont furieux et vollages
Mais se faire tu le scauoyes
Vng grant plaisir tu nous feroyes
Bien voy quen la puissance delles
Maintenant es

Atqz ecce⁹ phidippũ

Phidippe

Tousiours querelles

Laches

Ie vins hyer a toy pour la fille
Espouse de mon filz pamphile
Mais tu me renuoyas autant
Incertain comme par deuant
Ie ne scay que cela veult dire
Cest honte de celer son yre
Se tu veulx nostre affinite
Garder a perpetuite
Se pechie ya de par nous
Dy le clerement deuant tous
Affin que nous le rapaison
Du aumoins que nous excuson
Mesmement a ton iugement
De la retenir:autrement

Epa vero

Adii te he ri de filia.

Enuers toy tu me fais iniure
Se tu doubtes que on ne la cure
En ma maison suffisamment
Ainsi me aydent presentement
Les dieux que tu qui es son pere
Ne luy scauroyes pas mieulx faire
Pour la cause de mon enfant
Pamphile qui est son amant
Que ie scay bien quil portera
Grant douleur quant cecy scaura
Quen ma maison ne fera myre
Pour ceste cause ieſtudie
Que le cas soit bien ordonne
Au deuant quil soit retourne
Si te requier que len y pense

Phidippe

O laches: vostre diligence
Hay congneue et benignite
Et que ne dys que verite
Et vouldroye que creusse a moy
Aussi bien que ie croys a toy
Et estudie par raison
Quelle retourne a la maison
Mais elle ne me veult complaire

Laches

Et qui te garde de ce faire
Son mary le blasme elle point

Phidippe

Nenny mais il ya vng point
Quant ie la contrains rudement
Elle me iure sainctement
Ne pouoir a lostel durer
Ne auecques vous demourer
Pamphile absent/mais quelque ardure
Secrete ya par aduanture
Puis ie suis ne de doulx courage
Tant q̃ aux miens ne puis faire oultrage
Pour scauoir quelque verite

Laches

Ha sostrate ce as tu este

Sostrata

O meschante

Laches

Chose certaine
Esse que point ie ne ramaine

q̃ res id te facere pro hibet

Hem

hen me mi seram

Certũ ne est istuc?

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Types 11, 16, and Greek. Sig. Bb1 begins: munificis ac liberalibus . . . Hain, *2979.

Paris: Th. Kerver, for J. Petit, 1500-1.

1ª-14ª, text; 14ᵇ, blank. This is, strictly speaking, only a second part of the De felicitate, dated one day earlier.

Rubricated. Bound with the De felicitate (No. 544) and four other tracts.

547

TERENTIUS. TERENCE EN FRANCOIS. 1ª, title [line 1 woodcut]: Therence en frācois ‖ Prose et Rime auecques le latin. ‖ 375ª. ¶ Icy fine Therence en francoys Impri-‖me a paris pour anthoine verard marchāt ‖ libraire demourant a paris en la rue sainct ‖ Iaques pres petit pont. A lenseigne saint ‖ Iehan leuangeliste. Ou au palais au pre‖mier pillier deuāt la chappelle ou lon chan‖te la messe de messeigneurs les presidens. ‖

Vérard, c. 1500-1.

(SIG. B_1 VERSO.)

Folio. a-z, ⁊, A-X, AA, BB⁸. [1] ii-CCClxxxv (for 375) [1]=376 leaves; 2 columns; 46 lines of prose, 50 lines of verse. Headlines and marginalia. 245 × 155 mm. Types 10, 11ª, 12. Sig. b1 begins: ¶ Le translateur ‖ ¶ Quand symon . . . Hain, *15435; Proctor, 8457; Macfarlane, 152.

1ª, title; 1ᵇ, blank; 2ª-3ª, cut; then prologue in verse, followed by the parts of comedy, and Terence's epitaph; 3ᵇ, cut of theatre; 4ª, argument to Andria; 4ᵇ, cut; 5ª, second argument; 5ᵇ, prologue to Andria; 6ª-78ª, Andria; 78ᵇ, cut; 79ª-153ᵇ, Eunuchus; 154ª, cuts; 154ᵇ-219ᵇ, Heautontimorumenos; 220ª, cut; 220ᵇ-279ᵇ, Adelphi; 280ª, cut; 280ᵇ-335ᵇ, Phormio; 336ª, cut; 336ᵇ-375ª, Hecyra; 375ᵇ, device; 376, blank (wanting).

Cuts: (i) clerk presenting a book to a king of France (166 × 137 mm., Macfarlane's No. 10); (ii) " Le theatre," a stand erected for viewing a theatrical performance, coarsely cut in imitation of the corresponding picture in Grüninger's edition (244 × 165 mm.), used four times; (iii) similar cut representing different scenes in a play (243 × 165 mm.), used twice; (iv) 287 combination cuts, measuring 85 × 154 mm., each made up of five separate blocks, the number of these being altogether 39, viz., 22 of men, 8 of women, 1 baby, 3 trees, and 5 buildings; (v) one full-page combination cut, containing 18 separate blocks, and measuring 255 × 183 mm.

Themselves modelled on those in Grüninger's edition, these combination cuts were copied

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Paris: Vérard, c. 1500-1.

and re-copied, both in France and also in England, where some of them appearing in an early edition of "Hyckscorner," have wrongly been quoted as indicating the costumes worn by English interlude-players.

299 × 218 mm. Sigs. b1 and B2 are in facsimile. From the Syston Park library (two ex-libris), and Bennet collection. Claret morocco.

548

Apres ces pceddēte figure ie trouuay quatre renars en habitz ď pastoureaux les sātz auec bergiers faisoiēt Dn chāpestre bācāt. et ce pēdant Venoit le loup Devorer leurs ouailles Dur les sātz estoit escript De pastoribus q̄ seipos pascebāt quasi sua ꝑpria cōmoda q̄rētes Lesquelles parolles auoiēt este extraictes du liure du ꝓphete ezechiel au. ꝑ xxxiii. chaꝑ. q̄ moult facilement dōne a congnoistre le sens moral de la figure q̄ ꝑle des pasteurs des la spiritualite Mais y ce q̄ cy apres sera dōs de la tēporalite en la figure du loup q̄ ꝑsiste en chaire nous arrestons pour le present aux pasteurs de leglise

Protestation

Et pour ycelle ce q̄ dit ē dessus sās vouloir aucunement pler des dōs ꝑst reꝑlatz q̄ bie ie cōgnois q̄ diuersement et selō leur ordre Ezechiel ꝓphetise dieu anathematise les ꝑlatz q̄ pour leur ābicio

(SIG. D$_4$ VERSO.)

Vérard, c. 1503?

BOUCHET, GUILLAUME. LES REGNARDS TRAVERSANT LES PERILLEUSES VOIES DES FOLLES FIANCES DU MONDE. [1^a, title (lines 1-3 cut on wood): Les regnars trauersant ‖ les perilleuses voyes des ‖ folles fiances du mōde ‖ Composees par Sebastien brand/ lequel composa la nef des folz ‖ derrenierement Imprimee a Paris Et autres plusieurs choses cō-‖posees par autres facteurs. ‖] 138^b. ¶ Cy fine le liure des renars tra-‖uersans les voyes ꝑileuses des fol-‖les fiances du monde : imprime a pa‖ris pour Anthoyne verard. ‖

256

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Quarto. a-z^6. 138 leaves; 2 columns; 42 lines. 172 × 126 mm. Type 1 only (except the title). Sig. b1 begins: clameur et bruyt de voz pertes . . . Macfarlane, 149.

Paris: Vérard, c. 1503?

1^a, title; 1^b, blank; 2^a-138^b, text.

Thirty-one cuts made thirty-nine by repetition, all occurring on sigs. a-m:

(1) Ten cuts, one repeated, of Reynard stories, varying from 87 to 122 mm. in height, and from 112 to 117 mm. in breadth. Well designed, but only fairly well cut, that here reproduced from d4^b being one of the best.

(2) Sixteen cuts, made twenty-two by repetition, measuring 55 or 56 mm. each way. One of these is reproduced by Macfarlane, pl. xxxv, and another appears to be the block used in pl. iv, from the "Prouffitz Champestres," a good deal worn. The others represent women and men dancing, three soldiers, a ship under a window, the opening of a coffer, a cart, a man and woman at a well, a king being crowned, etc. They are mostly in good condition, but cannot have been made for the book.

(3) Five miscellaneous cuts, made seven by repetition, viz.: an author at work (from Mer des Hystoires, Macfarlane, xiii); author turning from books (113 × 82 mm., cf. Godefroi, No. 551(d), cut on sig. r$_2$ recto); prince and suppliants (84 × 71 mm.); a devil tormenting souls (85 × 70 mm.); and two cuts (110 × 103 mm.) of the torments of hell, apparently both from a "Compost Kalendrier des Bergers."

The L on the inserted title-page is Macfarlane's No. 9, pl. lxii.

In his monograph on Antoine Vérard (p. xxvii) Mr. Macfarlane writes:

"The treatment accorded by Vérard to his authors was unscrupulous enough, if we may judge from one case of which particulars have been handed down to us. One Jean Bouchet wrote for him a book called 'Les Regnards trauersans,' which Vérard on the title-page ascribes to Sebastian Brandt, the author of the 'Stultifera Navis,' while leaving the real author's name hidden in an acrostic at the end. The wretched author, by his own account, was not so much aggrieved at all this as by the liberties taken with his manuscript, which drove him to prosecute his publisher. The full narrative is found in part 2 of Bouchet's 'Epistres morales & familières du trauerseur,' Poictiers, 1545:

Le premier fut les Regnards trauersans
L'an mil cinq cens, qu'auois vingt cinq ans,
Ou feu Verard pour ma simple jeunesse
Changea le nom, ce fut a luy finesse,
L'intitulant au nom de monsieur Brand
Un Alemand en tout sçavoir tresgrand
Qui ne sceut onc parler langue francoyse,
Dont ie me teu, sans pource prendre noise,
Fors que marri ie fuz, dont ce Verard
Y adiousta des choses d'un aultre art,
Et qu'il laissa tresgrant part de ma prose
Qui m'est iniure, & a ce ie m'oppose
Au chastellet, ou il me paciffia
Pour un present lequel me dedia."

The date, 1500, in the second line of the quotation, must not be taken too literally, as the presence of the calligraphic-grotesque initials points to a year early in the sixteenth century.

218 × 162 mm. The first leaf is wanting, and has been replaced by that from the folio edition, which is also undated, but is assigned by Macfarlane to c. 1510. From the Bennett collection. Rough sheep binding.

549

MERLIN. PROPHECIES. 1^a, title, cut on a block: Les prophecies ‖ de merlin . ‖ 160^a, column 2. Cy finissent les prophecies merlin ‖ nouuellement imprime a paris lan ‖ mil . iiij . CCCC . iiii . xx . xviij. pour ‖ Anthoine verart demourant deuāt ‖ nostre dame de Paris a lymage ‖ saint Iehan leuangeliste/ ou au pa‖lays au premier pillier deuaut [sic] la ‖ chappelle ou len chāte la messe de ‖ messeigneurs de parlement. ‖

Vérard, 1498. [1503.]

Folio. A^8, a-o^6, p^8, q-z, ⁊, ꝛ^6. [8]clij = 160 leaves; 2 columns; 34 lines. Headlines. 193 × 147 mm. Type 7. Sig. b1 begins: Dy moy merlin/ fait . . . Macfarlane, 173.

1^a, title; 1^b, blank; 2^a-8^a, table; 8^a-8^b, register; 9^a-160^a, text; 160^b, blank.

This is the third volume only of Vérard's second edition of Merlin, which bears the same

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Paris: Vérard, 1498. [1503.]

date as the first, but is shown by the address given to be not earlier than 1503, in which year Vérard moved to the house facing the rue Notre Dame. Mr. Bourdillon, however ("The Early Editions of the Roman de la Rose," p. 194 *sq.*), disputes this generally accepted theory, and suggests that Vérard found some difficulty in expressing the address to which he removed after the fall of the Pont Nostre Dame, and that there was no fresh change of houses in 1503. M. Renouard offers yet another solution, contending that all three volumes were printed in 1498, and that the address is that of a subsidiary establishment which Vérard then already possessed.

The title-page bears one of Vérard's grotesque L's (Macfarlane's No. 4), and after the colophon is an old cut (84 × 70 mm.) of the disciples rousing Christ as he sleeps in the boat.

249 × 186 mm. From the library of William Morris. Ex-libris of De Bourgevin de Vialart de Moligny. On the last page are scribbled two names: Madalene de tonvir . . . (?), Heleyne de tonvir . . . (?). Brown calf, stamped with a coat of arms, not in Guigard.

550

[P. le Dru?], for Jean Petit, [c. 1502-3.]

ORDONNANCES ROYAUX. 1ª, title: Les ordonãces royaulx nouuel‖lement publies a Paris de par le roy Loys ‖ xii. de ce nom. Le . xiii . iour du moys de Iuing ‖ Lan. mil. CCCC.xcix. ‖ [Device.] 58ᵇ. . . . Lecta pu‖blicata ꝛ registrata Audito procuratore ge‖nerali regis Parisius in parlamẽto in eo ‖ domino nostro rege sedente tredecima die ‖ Iunii . Anno dñi millesimo. CCCC. no-‖ nagesimonono. Sic signatũ Pichon. ‖

Octavo. a-f⁸, g¹⁰. 58 leaves; 25 lines. 105 × 64 mm. Two types. Sig. b1 begins: ment Baillifs senechaux . . .

1ª, title and device; 1ᵇ, blank; 2ª-58ᵇ, text.

Device of Jean Petit, 93 × 66 mm., the same as in the Beroaldus de felicitate of 28th March, 1500-1501, but more worn; it is a metal cut, and the lower left corner is gradually bent in more and more. In 1506, however, it is much more bent than here. Pierre le Dru, who was one of the fifteen or more printers who worked for Petit, produced some twenty-five incunabula.

129 × 91 mm. From the Bennett collection. Mottled brown calf, by Riviere.

551

M. Lenoir, 1504.

GODEFROI DE BOUILLON. 1ª, title: LA genealogie auec‖ques les gestes ꝛ no‖Ble faitz darmes du trespreux et renomme ‖ prince Godeffroy de boulion: et de ses cheualereux freres Baudouin et Eustace: yssus ꝛ descẽ‖dãs de la tresnoble ꝛ illustre lignee du vertueux ‖ cheualier au cyne . Auecques aussi plusieurs au‖tres croniques ꝛ hystoires miraculeuses: tant ‖ du bon roy sainct Loys cõme de plusieurs aul‖tres puissans et vertueux cheualiers. ‖ [Device.] 160ª, column 2. ¶ Cy finit le cheualier au Cyne auec‖ques les faictz de Godeffroy de bouliõ ‖ et de plusieurs aultres princes ꝛ barõs ‖ crestiens. Imprime a Paris par michel ‖ le noir libraire iure en luniuersite de pa‖ris: demourãt sur le pont-sainct Michel ‖ a lymaige sainct Iehan leuangeliste. ‖ Et fut acheue ledixiesme iour doctobre ‖ Lan de grace Mil cinq centz ꝛ quatre. ‖

Folio. a-z, ꝛ, ꝓ⁶, A⁴, B⁶. 160 leaves; 2 columns; 48 lines. 209 × 149 mm. Three types. Sig. b1 begins: ¶ Comment le noble roy Oriant . . .

1ª, title and device; 1ᵇ, cut; 2ª-2ᵇ, column 1, prologue to Louis XII, dated 1499; 2ᵇ, column 2-3ᵇ, poem by the author; 4ª-159ª, column 1, text; 159ª, column 1-160ª, a poem (la complainte de la terre sainte); 160ᵇ, blank.

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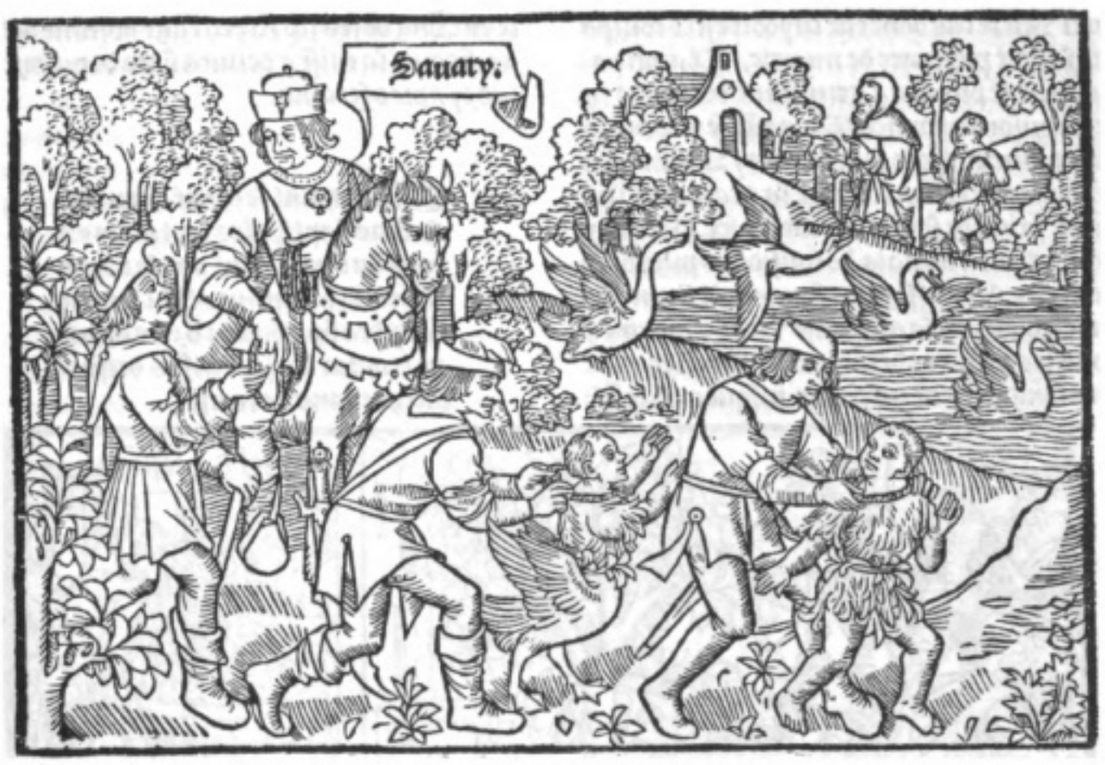
Forty-nine different cuts made 103 by repetition, viz.:

Paris: M. Lenoir, 1504.

(a) 7 (+2 repeats), measuring 95 × 140 mm. Specially designed by a delightful artist for the early chapters of the story, found only in sheets a-d.



(SIG. B_2 VERSO.)

(SIG. B_6 VERSO.)

551. GODEFROI DE BOUILLON. M. LENOIR, 1504.

(b) 28(+38 repeats) measuring 65 × 75 mm. or a little less, of romance incidents, possibly specially designed, but too broad for the column, and journeyman's work.

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Paris: M. Lenoir, 1504.

(c) 6 (+11 repeats) measuring 100 × 140 mm., taken from the "Destruction de Troie," easily recognizable, as usual, by the thick border-lines.

(d) 8 (+3 repeats) miscellaneous cuts from various books, viz., sig. a1[b], author in open air,

quel Dieu le cas dont elle cuydoit estre coulpable lauoit preseruee de mourir. Et ainsi patiemment ploiant & gemissant demoura en ceste prison enfermee. Mais elle se recommãdoit souuenteffois au noble roy Vriant son espouy en le remerciant de la grace quil luy auoit faicte de loffense a elle ĩposee. Parquoy se obligeoit a iamais de tousiours prier dieu pour luy. Et aussi se recõmandoit humblemẽt a dieu: et a la glorieuse Vierge marie en tous ses affaires demourant illecques en ce lieu longuement enfermee iusques ad ce q̃l le eut Vng de ses six filz en eage nomme Helyas. Lequel la mist & deliura hors de prison cõme cy apres sera dit.

¶ Comment le deuot hermite Helyas baptisa les sept petis enfans du roy Vriant & de la royne Vietris sa femme. Et cõment Vng des bracõniers d Egatabrune trouua les sept enfãs dessusdictz dedans la foreſt

DUr le present laisseray a parler du noble roy Vriant et de la noble royne Vietris soy espouse: pour aulcune chose tres digne de memoire que ie spere de leurs poures petis ẽfãs esclauez nourriz et alimẽtez en la maison du boy saint & deuot hermite. Apres doncques q̃ les sept petis enfans furẽt nourriz & alaictez du laict de ladicte chieure blanche miraculeusement enuoyee de dieu ainsi que dit est. Le p̃nomme hermite les fist tous baptiser et crestiẽner a son boy plaisir. Et entre iceulx sept enfans y en eut Vng entre les autres q̃ merueilleusement luy pleut et fut aggreable: lequel il fist nommer et appeller sur les fons Helyas comme luy. Et quant ilz furent to⁹ en laage de leur plaisante ieunesse: ilz couroient a lesbat parmy ceste foreſt seullement vestuz et habituez dune pouure robe de fueilles et tous nudz piedz et nues iambes sãs auoir aulcune couuerture sur leurs chiefz: & en ceste estat alloient tousiours lung auecques lautre. Vr aduint vne fois que lung des bracconniers de ladicte Egatabrune nomme Dauary alloit chasser parmy celle dicte foreſt: en laquelle estoit demourant le boy et deuot hermite Helyas. Si voulut dieu nostre cre-

angel appearing with scroll (149 × 161 mm. from G. Marchant's Latin "Danse Macabre," 1490, Claudin, i, 338, where the scroll is inscribed "Hec pictura decus," etc.; variant in Macfarlane, xxx); sig. b2[b], dead king (142 × 117 mm., Macfarlane, xlii); sig. f4[b], scene inside battlements; sig. k5[a], z1[b], celebration of mass (both 114 × 80 mm.); sig. r2[a], scholar turning from books

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(109 × 82 mm.); sig. y6[b], four travellers (78 × 101 mm.); sigs. x5[b], y3[a], y4[a], civilians and soldiers (76 × 65 mm.); sig. c2[b], angel and king (46 × 40 mm.). **Paris: M. Lenoir, 1504.**

Even as it stands this takes high rank among French illustrated books; if it had been illus-

tous mes pechez. Et dautre part ie vo⁹ sup plie q̃ le me p̃donnez aussi: car ie meurs volũ tairement q̃ si vous pardonne ma mort. Et certes dist le roy helyas: ie le vous pardonne quant a ma part: mais si mourrez vous par iustice: q̃ ie prie a dieu quil le vous vueille p̃ donner. Adoncques fut mis le bois q̃ les espi nes seiches alẽtour de matabrune: q̃ le feu de dans. Si fut arse q̃ bruslee pour ses demeri= tes denãt tout le peuple Et quãt lexecucion fut faicte. Le roy auecq̃s ses gens sen est dili gẽment retourne a lis le fort ou il fut a hõne⁹

receu: q̃ puis vit amõcer a sa mere ce quil a= uoit fait en disant. A ma mere resiouyssez vo⁹ car vous estes presentement vengee de la peruerse Matabrune: laquelle iay fait ardre q̃ brusler pour ses demerites Et la royne luy respõdit. Moy tresch̃er filz ie vous remercie Jhesus luy vueille pardõner a lame. Et ain si demourerent amyablement en bonne paix dont tout le peuple fut ioyeulx.

¶ Cõmẽt le cyne qui nestoit poĩt ẽco= res retourne en sa forme humaine sapa rut sur la riuiere dedãs vn chasteau.

APres aulcun temps que le vertueux Roy helyas eut possede le royaulme delisle fort en bõne paix q̃ transqui lite de iustice. Aduint vng iour ainsi quil estoit en son palais regardant deuers la riuiere vit q̃ ap= perceut le cyne blãc vng de ses freres: lequel nestoit point encores retourne a son humai= ne forme: pource que sa chaisne auoit este fon due pour faire vne couppe a matabrune ain si que deuãt q̃ faicte mencion. Et estoit icel luy cyne dedans leaue deuant vng beteau: le quel il amena a rive cõme attendãt le roy he

lyas. Et quant ledit roy le vit il dist en soy mesmes. Voicy vne significacion q̃ dieu mẽ uoye pour me demonstrer q̃ ie men dois aller par la conduycte de ce cyne en quelque pays pour auoir hõneur q̃ consolation soubz la bõ te q̃ magnifice ẽde son saint q̃ excellẽt nom Et en ce bon propos inspire du sainct esperit assembla ses freres et sa seur. Puis vint a son bon pere le roy Oriant q̃ a sa bonne mere la royne Bietris. Et la en presence de tous ses parens commenca de parler en disant. Moy treschier q̃ honnore pere q̃ vous aussi ma bõne mere, ensẽble mes freres ma seur q̃

551. GODEFROI DE BOUILLON. M. LENOIR, 1504. (SIG. D_2 VERSO.)

trated throughout on the scale and with the skill shown in the opening chapters, it would have been one of the finest.

Woodcut initials. Several kinds of 6-line (26 mm.), all by one hand, seemingly, and properly one set: (1) dotted ground, figures; (2) dotted ground, foliage, etc. (in both these the ground of

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Paris: M. Lenoir, 1504.

the centre is often striped horizontally); (3) dotted ground, rustic letters; (4) ground striped horizontally; (5) ground striped diagonally; (6) ground cut out with the knife in irregular elongated hollows. There are also some five-line (21 mm.) letters with ground coarsely dotted.

275 × 197 mm. From the library of William Morris. Crimson morocco, with doublure of dark blue morocco, by Bauzonnet.

552

art et ſcience debiẽ
viure ⁊ biẽ mourir
Auecques les peines Denfer les ioyes De pa
tabis /Le grãt iugement/Et pluſieurs aul
tres belles hyſtoires Deuocieuſes et contem
platiues.

TITLE-PAGE.

Caillaut, c. 1505.

ART DE BIEN VIVRE. 1ª, title: Lart et science de biẽ ‖ viure ⁊ biẽ mourir ‖ Auecques les peines denfer les ioyes de pa‖radis/ Le grãt iugement/ Et

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plusieurs aul-‖tres belles hystoires deuocieuses et contem‖platiues. ‖ 101ᵇ. Cy fine le traictie de lart de bien vi‖ure et bien mourir de laguillon de ‖ crainte diuine/ des peines denfer ꝛ de ‖ purgatoire/ et des ioyes de paradis ‖ des sept sacremens de saincte eglise ‖ de laduenement de antechrist/ et des ‖ quinze signes pre[c]edens le grant iu-‖gement general de dieu . Imprime ‖ a paris par Anthoine caillault de-‖mourāt audit paris en la rue sainct ‖ iaques a lenseigne de la couppe dor. ‖

Paris: Caillaut, c. 1505.

552. ART DE BIEN VIVRE. CAILLAUT, C. 1505. (SIG. DD_2 RECTO.)

Folio. a-e⁶, f⁴; aa-ff⁶, gg⁴; aaa-ddd⁶, eee⁴. 102 leaves; 2 columns; 49 lines. 198 × 140 mm. Two types. Sig. b1 begins: tion lymage cree de lhomme . . .

1ᵃ, title; 1ᵇ, cut; 2ᵃ-33ᵇ, Art de bien vivre; 34, blank; 35ᵃ: Sensuyt vne tres deuote meditation de lame ‖ qui pense a son departemēt du corps pour auoir ‖ lors seours ‖ 36ᵇ, column 2: Cy commence le liure intitule ‖ Lart de bien mourir ‖ End, 46ᵇ; 50ᵃ: Leguillon de crainte diuine pour bien mourir ‖ End, 74ᵃ; 74ᵇ, blank; 75ᵃ, cut; then: Cy commence le traictie de ‖ laduenement de antechrist ‖ End, 101ᵇ; 102, blank.

1ᵃ (title-page), grotesque L, No. 7 of Vérard's set (Macfarlane, cut LX); beneath title an angel speaking to a man, probably Gabriel and Joseph, edges worn (87 × 70 mm.); 1ᵇ, author writing (134 × 134 mm., Claudin, p. 368); 5ᵇ, Annunciation (99 × 52 mm., Claudin, p. 372), and beside it (99 × 82 mm.) a man adoring Virgin and Child, between a lily and a rose; 7ᵇ, Annunciation repeated; 8ᵇ, Visitation and Adoration of Virgin and Child by Pope and kings (Claudin, p. 372); 10ᵃ, Christ teaching his disciples the Lord's Prayer (Claudin, p. 372); 12ᵇ, 13ᵃ, the Twelve Apostles (Claudin, p. 373); 13ᵃ-15ᵇ, twelve small figures of the Apostles, resembling figures of saints in suffrages of a Horae (32 × 10 mm.); 16ᵇ, Moses rehearsing the Ten Commandments (Claudin, p. 371); 22ᵇ, author, repeated from 1ᵇ; 31ᵇ, Job and his Comforters (80 × 65 mm.); God the Father receiving a soul (71 × 89 mm.); 34ᵇ, the Descent from the Cross (109 × 123 mm.). Those for which references are given to Claudin had previously been used by Marchant, cf. No. 508.

Meditation de lame.

35ᵃ, Author, as on 1ᵇ.

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Paris: Caillaut, c. 1505.

Art de bien mourir.

36[b], Bishop writing (Macfarlane's Vérard, cut xxvii); 38-49, the usual eleven Ars Moriendi cuts (177 × 132 mm.), apparently copied from Vérard's (cf. Claudin, pp. 439-441).

AInsi comme dit eſt lange gabriel ſalua la vierge marie en diſant. Aue gratia plena Dominus tecũ benedicta tu in mulieribus Et ſaincte Elizabeth en leur viſitation diſt benedictus fructus ventris tui. Noſtre mere ſaincte egliſe y a adiouſte ieſus Sancta maria ora pro nobis peccatoribus amen. Ceſt a dire tout enſemble. Je te ſalue marie plaine de grace noſtre ſeigneur eſt auecques toy / tu es bieneuree entre toutes autres femmes/ et le fruit de ton ventre ieſus ſoit benoiſt Saincte marie mere de dieu prie pour nous pecheurs amen Certes il ny a homme qui ſceuſt ſaluer la glorieuſe vierge mere de Dieu de ſalut plus excellent plus doulx ne plus agreable a elle que de ceſte preſente ſalutation/laquelle Dieu le pere a dicte et compoſee deſtince et enuoyee aux hommes par lange gabriel quant aux troys premieres parties: Et par ma dame ſaincte elizabeth et ſaincte egliſe quãt aux autres parties. Et infalliblement homme ne ſcauroit dignement louer la vierge marie ſe ce luy qui a eſte en elle conceu ne y donne puiſſance & faculte Car ſuppoſe que mille bouches et mille angues la louaſſent ſi ne ſuffiroient ilz pas a la loer deuemẽt Et ſait Bernard dit a ſa mẽne voulente que ieuſſe autant de langues quil ya de eſtoilles ou ciel affin que ie les peuſſe toutes conuertir et employer a la louenge de la mere de Dieu Et iaſoit ce q̃ pſonne ne parollehu maie ne puiſſe eſtre trouuee quenable ne ſuffiſante pour la louer toutesfois ne deuons nous pas ceſſer/mais inceſſamment deuõs reciter les louenges. Et a ceſte cauſe combien que ie me reputte indigne de parler ô el le neantmoins pour exciter les lecteurs a deuotion ie reciteray neuf dignitez principales leſquelles ie trouue entre aultres innombrables eſtre et auoir eſte en la glorieuſe vierge marie. La premiere dignite eſt que Dieu le createur la preſerua et garda de tout peche/mortel veniel/et originel. Car el le fut conceue ſans peche originel. La ſeconde dignite de la glorieuſe vierge marie eſt que elle fut eſleue de Dieu le crateur ſur toutes autres femmes et vierges pour eſtre ſa precieuſe mere ce qui eſt eſcript.

552. ART DE BIEN VIVRE. CAILLAUT, C. 1505. (SIG. B_2 VERSO.)

Leguillon de crainte diuine.

50[a], Author, as on 1[b]; 54, Christ at the house of Simon (Claudin, p. 374); 55-61, seven cuts of the punishments of the deadly sins (Claudin, pp. 375-376); 65[b], the cut of the punishment of Envy repeated; 74[a], Christ in glory surrounded by angels (100 × 82 mm.); a cut used by Caillaut in several quartos of about 1490.

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L'Aduenement de Antechrist.

Paris: Caillaut, c. 1505.

75ª, Author as on 1ᵇ; 80ª, bishop writing, repeated from 36ᵇ; 81ᵇ-86ª, fifteen coarse cuts of the Fifteen Tokens of Judgement (62 × 85 mm.); 101ᵇ, Crucifixion (79 × 63 mm.).

The L on the title-page was in Vérard's hands in 1504 (Macfarlane), and the types are different from those used by Caillaut in the fifteenth century. No book, however, is known printed by him with a date later than 1506, so that no great range of date for this edition is likely.

261 × 182 mm. From the Bennett collection. Black morocco, with doublure in red morocco, by Chambolle-Duru.

553

¶ Cy eſt le rommant de la roſe
Ou tout lart damours eſt encloſe

Maintes gens dient q̄ en ſonges
Ne ſont q̄ fables & menſonges
mais on peut telz ſōges ſōger
Qui ne ſont mye menſonger
Ains ſont apres bien apparant
Si en puis bien trouuer garant
Vng acteur denomme macrobes
Qui ne tint pas ſonges a lobes
Ainçoys eſcript la viſion
Qui aduint au roy ſcipion
Quiconques cuyde ne qui dye
Que ce ſoit vne muſardie
De croire que ſonge aduiengne
Et qui vouldra pour fol my tiēgne
Car endroit moy ay ie fiance
Que ſonge ſoit ſignifiance
Des biens auy gens et des ennuys
Que les pluſieurs ſongēt par nuytz
Moult de choſes couuertement
Que on voit puis appertement
¶ Au vingtieſme an de mon aage
Au point quamours prent le peage
Des ieunes gēs: couche meſtoye
Vne nuyt comme ie ſouloye
Et me doumoye moult ſouuent
Si veis vng ſonge en mon dormant
Qui moult fut bel a aduiſer
Comme vous orres deuiſer
Car en aduiſant moult me pleut
Mais en ſonge oncques riens neut
Qui aduenu du tout ne ſoit
Comme lhyſtoire le recoyt
Or vueil ce ſonge rimoyer
Pour voz cueurs plus fort eſgayer
Amours le me prie et commande
Et ſe nulz ou nulle demande
Comment ie vueil que ce rommans
Soit appelle: que ie commans
Que ceſt le rōmant de la roſe
Ou lart damours eſt toute encloſe
La matiere eſt bonne & briefue
Or doint dieu quen gre la recoyue
Celle pour qui ie lay empris
Ceſt vne dame de hault pris
Et tant eſt digne deſtre amee
Quelle doit roſe eſtre clamee
¶ Aduis meſtoit a ceſte fois
Bien pa cinq ans & cinq moys
Que au moys de may ie ſongoye
Au temps amoureux plain de ioye
Quil ny a ne buyſſons ne haye
Qui en celluy temps ne ſeſgaye

a ii

FIRST PAGE OF TEXT.

ROMAN DE LA ROSE. 1ª, title: Le romant de la rose. || Codicille & testament de || maistre Iehā de meun: || Nouuellement Impr[i]me a Paris || 149ᵇ. ¶ Cest fin du rommant de la rose || Ou lart damours est tout enclose || 151ª, title: Le

Vérard, c. 1505.

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Cy commence la ſeconde partie du liure de Triſtan le noble et vaillãt cheualier en laquelle ſera veu cõe apres le tournoyemẽt frappe deuãt le chaſteau aux pucelles le roy artus deſirant ſcauoir le nom du cheualier a leſcu noir lequel auoit emporte le pris de laſſemblee le noble et puiſſant cheualier lancelot

555. TRISTAN CHEVALIER DE LA TABLE RONDE. VÉRARD, C. 1506.

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Codicille ꝛ testament ‖ de maistre Iehā de meun ‖ Auecques lepitaphe du feu roy Charles ‖ septiesme qui trespassa a Meun ‖ 192ᵇ. Amen . ‖ **Paris: Vérard, c. 1505.**

Quarto. a-z, ꝛ, 4⁶; a-g⁶. 192 leaves; 2 columns; 41 lines. 174 × 121 mm. Two types. Sig. b1 begins: Si vous pry ne soye esconduyt . . . Macfarlane, 185.

1ᵃ, first title; 1ᵇ, blank; 2ᵃ-149ᵇ, text of Roman de la Rose; 150ᵃ, Vérard's device; 150ᵇ, blank; 151ᵃ, second title; 151ᵇ-192ᵇ, text of part ii.

Eighty-five small column-cuts (55 or 56 mm. square), of which three are repeated—these are all in the first part. Also on 30ᵃ and 188ᵇ, the small cut (55 × 57 mm.) of an author writing used in "Livre des Prouffitz Champestres" in 1486 (Macfarlane, pl. iv), and on 151ᵇ and 177ᵇ a larger (76 × 83 mm.) cut, also of an author. The eighty-five cuts which belong to the book are based on the second Lyons series.

Vérard's second device. Small grotesque-calligraphic four-line initials.

This edition is assigned to about 1505 by Macfarlane, No. 185, but Mr. Bourdillon would place it five or six years earlier. It is the third and last of the editions printed for Vérard.

205 × 147 mm. Wants sig. q3, q4, leaves 147, 148. From the Bennett collection. Ex-libris of Ambroise Firmin Didot. MS. signature, "Bairiac," at the end. Old red morocco, ascribed to Padeloup.

554

TRITHEIM, Ioannes. DE PROPRIETATE MONACHORUM. 1ᵃ, title: ¶ De proprietate monachorum ‖ dñi Iohānis tritemii abbatis . ‖ [Device.] 32ᵃ. ¶ Finis orationis de cura pastorali. ‖ ¶ Clereuaulx. ‖ **For D. Roce, c. 1505.**

Octavo. a-d⁸. 32 leaves; 30 lines. 96.5 × 64 mm. Two Gothic types. Sig. b1 begins: ¶ Ex dictis sancto4 patrū . . .

1ᵃ, title; 1ᵇ, table of chapters; 2ᵃ-22ᵃ: de proprietate monachorum; 22ᵇ: ¶ Carmen Rutgerij sicambri . . . 23ᵃ: ¶ Fructuosa ad modū peroratis de cura pa‖storali . . . end, 32ᵃ; 32ᵇ, blank. Device of D. Roce, 96 × 71 mm. Initials, dotted ground, 16 mm.: A (two), M, O, Q, S. 129 × 88 mm. Probably from the Inglis library. Brown mottled calf, by Pratt.

555

TRISTAN CHEVALIER DE LA TABLE RONDE. 1ᵃ, title [lines 1, 2, woodcut]: Tristan chīr de la table ‖ ronde nouuellement . ‖ Imprime a Paris. [336ᵇ. Cy finist le second et dernier vo-‖lume fait ꝛ compile a lhonneur ꝛ me‖moire du tres vaillant/ noble ꝛ excel‖lent cheualier Tristā filz du noble ‖ roy meliadus de leonois Imprime ‖ a paris pour anthoine verard mar-‖chant libraire demourant en ladicte ‖ ville de paris deuant la rue neufue ‖ nostre dame a lenseigne sainct iehan ‖ leuangeliste Ou au palais au pre-‖mier pillier deuant la chapelle ou on chante la messe de messeigneurs les presidens.] **Vérard, c. 1506.**

Folio. aa⁴; a-y⁸, z⁴; A-T⁸. [4] c.lxxvii(=180), cxliiii(=152)=336 leaves; 2 columns; 40 lines. Headlines. 215 × 159 mm. Type 12. Sig. b1 begins: les cheualiers de leonois . . . Macfarlane, 193.

1ᵃ, title; 1ᵇ-2ᵇ, table of book i; 3ᵃ-4ᵇ, table of book ii; 5ᵃ, cut; 5ᵇ-184ᵃ, text of book i; 184ᵇ, blank; 185ᵃ, below cut: Cy commence la seconde partie du ‖ liure de Tristan . . . end, 336ᵇ.

Six cuts, making seven by repetition. The smallest of the cuts, 74ᵇ (137 × 95 mm.), is a battle-scene from the "Destruction de Troye" series, surrounded by ledges, one of which shows David carrying the head of Goliath on the point of a faulchion. The other five cuts belong to Vérard's romance series, viz.: 5ᵃ (228 × 170 mm.), death of a king in battle; 185ᵃ (178 × 157 mm.), a king standing in front of a tent, a queen on a battlement of a castle opposite;

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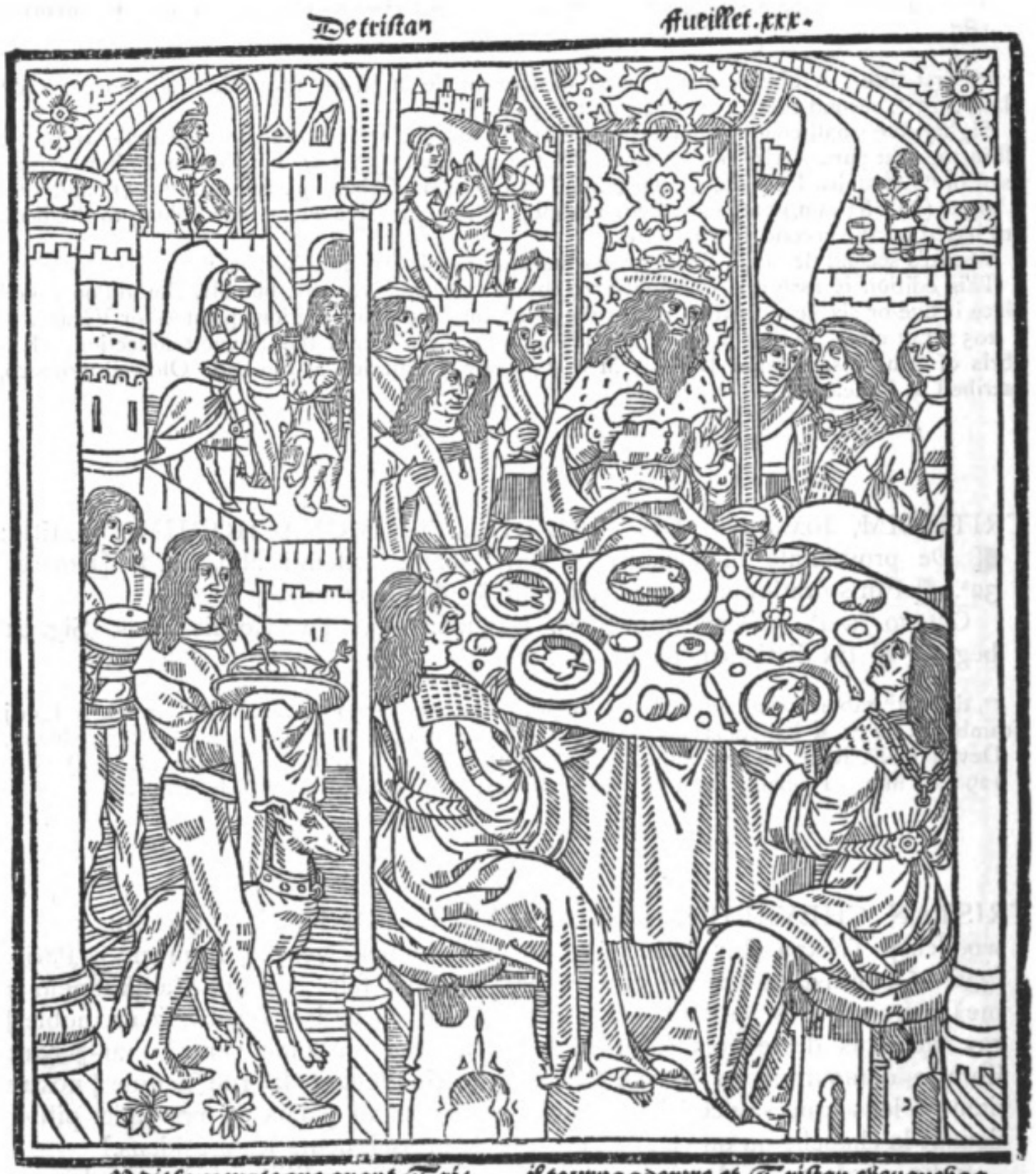

OR dit le compte que quant Triſtan fut party de Lreux et de Dinadam Il cheuaucha tant que il perdit la trace Du cheualier. Car il tourna a dcxtre et Triſtan cheuaucha a ſeneſtre et par ce le perdit il. Si le quiſt ce iour et lendemain et le tiers et le quart et bien ſix iours que oncques trouuer ne le

555. TRISTAN CHEVALIER DE LA TABLE RONDE. VÉRARD, C. 1506.

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205[b] (repeated on 284[b], 178 × 157 mm.), a *mêlée* in a tournament; 214[a] (187 × 162 mm.), Arthur and his knights feasting at the Round Table; 258[a] (218 × 167 mm.), knights jousting. **Paris: Vérard, c. 1506.**

Three- or four-line initials of grotesque design, and one occupying four lines with black ground; a few six-line calligraphic grotesques; also a plainer six-line black A, and three- to four-line plain Lombardic letters.

The fourth and latest of Vérard's editions.

286 × 202 mm. From the Utterson and William Morris collections. The last leaf is in manuscript and has an imaginary colophon with the date 1496; no edition with such a date exists. Erased inscription on title: Ex libris conuentus . . . Green morocco, with Utterson's monogram.

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GESTES ROMAINES. 1[a], title, in woodcut letters: Les gestes romaines ‖ nouuellement ‖ Imprimez a paris ‖ 236[b]. ¶ Cy finist les geste[s] rommaines et les ‖ statuz et ordonnances des heraulx dar-‖mes translatez de latin en francois par ‖ maistre Robert guaguin General de lor‖dre des mathurins . Imprime a Paris ‖ pour anthoine verard marchant libraire ‖ demourāt deuant nostre dame de pari[s] a ly‖mage saint iehan leuangeliste . Ou au pa‖lais au premier pillier deuant la chappelle ou len chāte la messe de messeigneurs les presidens. ‖ [Device.] **Vérard, c. 1508.**

Folio. ā[6], a-z, ⁊, A-D[8], E[6]. [6+]CC.xxx=236 leaves; 2 columns; 50 lines. Headlines. 262 × 168 mm. Type 12. Sig. b1 begins: ¶ Cōment hanibal passa le ros‖ne . . . Macfarlane, 164.

1[a], title; 1[b], blank; 2[a]-2[b], column 1, prologue of Gaguin; 2[b], column 2-6[b], table; 7[a]-212[a], text; 212[b], blank; 213[a]-236[a], the Statutes and ordinances of the heralds of arms, followed by a ready reckoner (236[a], columns 1-2); 236[b], colophon and device.

Twelve large cuts, five smaller used as eight, and forty column cuts used as one hundred and twenty, nevertheless a very cheaply-illustrated book, as either from signs of wear in the blocks or from their recorded occurrence in earlier works, we may be reasonably sure that every woodcut in it was taken from stock.

347 × 234 mm. From the library of William Morris. An ex-libris, apparently German (18-19 century) is inserted. On 212[a] is the name: Fleuris Moreau. Modern half-morocco, cloth sides, on the old wooden boards.

557

BONAVENTURA. 1[a], title: Traicte qui est dit larbre de la ‖ croix: compose par sainct Bon-‖auenture docteur seraphique. ‖ 61[b]. Explicit . ‖ [Device.] **For S. Vostre, [c. 1510.]**

Octavo. [A[1]] a-g[8], h[4]. 61 leaves; 31 lines. Signature-heading (or repère), a cross. 126 × 74 mm. Three Gothic types. Sig. b1 begins: me de paradis par citez villes et chateaulx . . .

1[a], title; 1[b], blank; 2[a]-31[a], Arbre de la croix; 32[a]-60[b], La speculation du dévot; 60[b]-61[b], Les quinze perfections necessaires.

Small device of Vostre, 46 × 32 mm. Initials of seven sizes, all with criblé ground except the last: (1) 34 mm., A, E; (2) 28.5 mm., D; (3) 23-24 mm., A, C, E (three), I, L, M, N, O, P, Q, S (two), T; (4) 21 mm., Q; (5) 15 mm., A, I, L, M, N, P, Q, S; (6) 13 mm., L; (7) 13.5 mm., white ground, A.

The title-page, apparently an after-thought, is printed on a separate leaf.

164 × 106 mm. Brown morocco, by A. Motte.

558

SPECULUM HUMANAE SALVATIONIS. 1[a], title: LE miroir de la re‖ demption humaine imprime a paris ‖ 192[a]. ¶ Cy fine le miroir de la redemption humai‖ne Imprime a paris par Nicolas desprez de‖mourant deuant le petit huys sainct estienne ‖ des gres Pour iehan petit marchant libraire iure de luniuersite de paris Demourant en la ‖ grant rue sainct iacques a lenseigne du lion ‖ dargent . ‖ **Nicolas Desprez, for Jean Petit, [c. 1510.]**

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Paris: Nicolas Desprez, for Jean Petit, [c. 1510.]

Folio. a-z, ꝛ, A-H⁶; a⁴. clxxxxi (for 192)+[4]=196 leaves; 2 columns; 44 (42-45) lines. Headlines. 212 × 155 mm. Two types. Sig. b1 begins: car les anges ont eu dignite . . .

1ᵃ, title; 1ᵇ, preface; 2ᵃ-192ᵃ, text, followed by the Fifteen Tokens (145ᵃ), the Epistles and Gospels (151ᵃ), etc.; 192ᵇ, blank; 193ᵃ-196ᵃ, table; 196ᵇ, blank.

About 190 cuts, made into about 230 by repetition. They fall roughly into three classes: (a) 31 (36 by repetition) of a set specially designed for the 'Speculum,' measuring about 75 × 74 mm., and distinguishable also by the double line round them; these blocks are usually well cut and in good preservation; (b) about 118 (150 by repetition) very bad copies of a larger set (about 87 × 72 mm.) illustrating the life of Christ; (c) 41 (44 by repetition) miscellaneous blocks, including several early Horae cuts, mostly on soft metal (see xliii, xliiiᵇ, lxxxviᵇ, lxxxviiiᵇ, lxxxx, cxxiii); a large and striking cut of the Last Judgement (cxlviiiᵇ, measuring 141 × 105 mm.); a series of fifteen of the Tokens of Judgement (cxxxviii *sq.*, 62 × 85 mm.); and five of Antichrist (cxlvii *sq.*, 90 × 100 mm.); a pretty cut, apparently from an edition of the "Chasteau de Labeur", and others of no interest.

258 × 190 mm. From the Bennett collection. Red morocco, by Lortic.

Petri de pōte Ceci
brugēsis inuectiuum carmen aduersus discipulos atq; Ma-
gistros qui tanta vecordia concitantur vt propter colorum
selectus discidii quidpiam promoueant.
VIENT APOINT
QVI PEVT ATENDRE
AIAVENTVRE FOVT
DENIZ ROCE
Venudantur in vico sancti Iacobi sub intersignio
dñi Martini.
Cum priuilegio amplissimo.

TITLE-PAGE.

Guill. le Rouge, for D. Roce, c. 1512.

PETRUS DE PONTE CAECI. CARMEN INVECTIVUM. 1ᵃ, title: Petri de pōte Ceci ‖ brugēsis inuectiuum carmen aduersus discipulos atq; Ma-‖gistros qui tanta vecordia concitantur vt propter colorum ‖ selectus discidii quidpiam

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promoueant. ‖ [Device.] Venudantur in vico sancti Iacobi sub intersignio ‖ diui Martini. ‖ Cum priuilegio amplissimo. 11ᵇ. FINIS.

Quarto. A-C⁴. 25 (26) lines. 151 × 76 mm. Two types, large Gothic, and italic text. Sig. B1 begins: Si socia exosos cernas.

Paris: Guill. le Rouge, for D. Roce, c. 1512.

1ᵃ, title and device; 1ᵇ, blank; 2ᵃ-11ᵇ, text; 12, blank.

Device of Denis Roce, 94 × 70 mm.: ALAVENTVRE + TOVT ‖ VIENT APONIT ‖ QVI PEVT ATENDRE ‖ DENIS ROCE. Several of the letters are broken, the inner stroke of the N in APONIT perhaps purposely, to correct the misprint for A POINT.

195 × 135 mm. From the library of William Morris. Paper boards.

560

TITLE-PAGE.

GIRON LE COURTOIS. 1ᵃ, title: Gyron le courtoys. ‖ Auecques la deuise des armes de tous les che-‖ualiers de la table ronde. ‖ [Cut.] 236ᵃ, column 2. ¶ Cy finent les faitz et proes-‖ses de gyron le courtois cheua-‖lier de la table

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For Jean Petit and M. le Noir, [c. 1515.]

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Paris: For Jean Petit and M. le Noir, [c. 1515.]

ronde. Nouuelle‖ment imprime pour Iehan pe-‖tit et Michel le noir Libraires ‖ iurez en Luniuersite de Paris . ‖ Demourans en la grant Rue ‖ sainct Iacques . ‖ [Device of M. Le Noir.]

Folio. ā, A-X, AA-QQ⁶, RR⁸. [6] i-cxiiii, cxvii-ccxxxii = 236 leaves; 2 columns; 44 lines. Headlines. 209 × 153 mm. Two types. Sig. B1 begins: veillez pource que le conte . . .

1ᵃ, title and cut; 1ᵇ: Ladeuise des armes des cheualiers de la table ronde ‖ End, 3ᵇ, column 1; 3ᵇ, column 1-6ᵃ, table; 6ᵇ, cut; 7ᵃ-236ᵃ, text; 236ᵇ, blank.

Three cuts, viz.: (i) title cut (136 × 100 mm.) of a knight riding with his followers, often found on the title-pages of late romances, and perhaps the original of a smaller cut found in English books; (2) leaf 6, column-cut (62 × 73 mm.) of a king giving audience; (3) 6ᵇ, cut of Agamemnon in council from the "Destruction de Troie."

Woodcut initials very numerous, but mostly falling into sets, thus: (1) seven-line, black ground; (2) six-line, striped ground; (3) six-line, dotted ground; (4) five-line, black ground; (5) three-line, dotted ground (very few of these); (6) five-line calligraphic, often with grotesque heads. There is also a seven-line calligraphic L of the same style.

245 × 180 mm. From the Utterson, Erling, and William Morris collections. (1) Inscription by Utterson: Longman, 1818. (2) P. d'Erling, 1847. Autograph signature and address of William Morris, dated 1890. Green morocco, with Utterson's monogram, but the binding seems older, and is probably French.

For Jean Petit, [c. 1515.]

HENRI, JEAN. 1ᵃ, title: Le liure de reformatiō vtile ‖ ⁊ profitable pour toutes reli‖gieuses ‖ [Device.] 89ᵇ. ¶ Imprime a Paris pour Iehan ‖ Petit Libraire iure De luniuersi-‖te de Paris Demourant en la Rue ‖ Sainct Iacques a lenseigne de la Fleur de lis. ‖

Octavo. a-k⁸, l¹⁰. 90 leaves; 27 lines. 106 × 66 mm. Two types. Sig. b1 begins: rienne/ qui est dicte fille . . .

1ᵃ, title and device; 1ᵇ, cut; 2ᵃ: Le liure de reformatiō vtile ‖ ⁊ profitable pour toutes religieuses desirans ‖ mener vie vertueuse: lequel a este cōposee par ‖ sciētifique ꝑsonne rēplie de zel diuin Maistre ‖ Iehan henry: en son viuant Conseillier du ‖ Roy nostre sire: ⁊ President en La chambre ‖ des enquestes. chantre ⁊ chanoine de Paris ‖ Lequel trespassa. Lan Mil. cccc. lxx. ⁊. iii. ‖ le .ii. de Feuurier. Et est ē sepulture au deuot monastere de Nostre dame de Fontaines le3 ‖ meaulx: ou quel y a grāt nombre de religieu-‖ses viuans en perpetuelle closture. ‖ Then text; end, 89ᵇ; 90, blank.

One small cut (74 × 50 mm.) of the Crucifixion, on the back of title-page; it probably dates from about 1490.

Device of Jean Petit, 85 × 64 mm., with dotted ground (Silvestre, 24). Initials, all with dotted ground: eight-line (31 mm.), O; four-line (15 mm.), numerous; three- to four-line (13-14 mm.), also frequent.

139 × 91 mm. Blue morocco, by Lortic, with an armorial stamp.

For Jean Petit, [c. 1515.]

GULIELMUS ARVERNUS. 1ᵃ, title: Guillermus parisiensis De se‖ptem sacramentis . ‖ [Device.] Prostat sub Lilio aureo ‖ 88ᵇ. ¶ Explicit Guillermus parisiensis ‖ super sep[t]em sacramentis ‖

Octavo. a-l⁸. 88 leaves (lxxxiij[5]); 32 lines. Headlines. 102 × 69 mm. Three Gothic types. Sig. b1 begins: gaturam comburere ⁊ cineres in terrā . . . Hain, *8309.

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1^a, title and device; 1^b, blank; 2^a-83^a, text; 83^b-88^b, table.
Device of Jean Petit, with fleur-de-lis, criblé ground, 84 × 64 mm. Initials, all with criblé ground, of three sizes: (1) 30 mm., Q; (2) 16 mm., P; (3) 13 mm., P (four varieties).
130 × 89 mm. Ex-libris of Robert Chambers. Brown sheep.

Paris: For Jean Petit, [c. 1515.]

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(SIG. B_3 RECTO.)

(SIG. D_4 RECTO.)

MARTIAL DE PARIS. 1^a, title: Les vigilles ‖ De la mort du roi Charles septiesme a neuf pseaulmes et ‖ neuf lecons/ Contenans la cronique les faictz aduenuz du‖rant la vie du dit feu Roy Composees par maistre marcial ‖ de Paris dit Dauuergne procureur en parlement. ‖ 94^a. Imprime a paris Par Robert bouchier Imprimeur ‖ Demourant a paris en la rue sainct Iacques en lenseigne

R. Bouchier, [c. 1515?].

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Paris: R. Bouchier, [c. 1515?].

de ‖ lescu au Soleil ‖ 94[b], below device of Eustace: Den achater chascun ‖ son deuoir face ‖ Dedens le pallays ‖ Les vent Guillaume eustace ‖

Den achater ch aſcun
ſon deuoſt face
Dedens le pallays
Les vent Guillaume euſtace

563. MARTIAL DE PARIS. (TITLE PAGE.)

Folio. a-c[6], d[8], e-o[6], p, q[4]. 94 leaves; 2 columns; 45 lines. Initial-directors. 216 × 144 mm. Two types. Sig. b1 begins: Ou monde nest chose . . . Hain, 10800.

1[a], title, printed in red and black; 1[b], full-page cut; 2[a]-94[a], text; 94[b], device, etc.

Nineteen woodcuts, of different sizes, probably all of them from old stock, used as forty-five, one column-cut (75 × 73 mm.) of an assault on a town occurring twelve times. Among the easily recognizable old cuts are the serenade from Trepperel's Paris and Vienne (used on sig. c_3 and again on sig. e_2 verso), the scene at the cloth-merchant's from an early edition of "Pathelin." The full-page cut of the birth and cradling of a child (sig. a_1 verso, 189 × 136 mm.), and the cross-page cuts (about 98 × 131 mm.) of ships nearing land, cavaliers riding, a meeting of Pope and Emperor, from Vérard's "Ogier" (see No. 533); of the untraced cuts the most notable is a very neat picture (82 × 131 mm.) of an assault on a town by land and sea, used four times (sigs. d_4 g_5 i_2 verso, l_3 etc.).

At the end is a mark of Guillaume Eustace, different from any assigned to him in Silvestre.

250 × 181 mm. Dark-blue morocco semée with fleur-de-lis and with doublure in red morocco bearing the arms and monogram of the Marquis de Coislin, by F. Niedrée, 1846.

564

Printer unknown, c. 1520.

DEBAT. [1[a], title: LE ‖ debat des heraulx ‖ darmes de france et dangleterre. ‖ 18[b]. ¶ Cy finist le debat ‖ des heraulx darmes de france et dā-‖gleterre Aultremēt dit passe temps ‖ nouuellement imprime a Paris ‖

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Quarto. A, B, C⁴, D⁶. 18 leaves; 2 columns; 38 lines. 155 × 99 mm. Sig. B1 begins: fort acompaigne en lisle . . .

Paris: c. 1520.

1ᵃ, title; 1ᵇ, blank; 2ᵃ-18ᵇ, text.

Initial L, copy of that used in the "Quinze joies de mariage" ("Last Words on the History of the Title-page," plate 9). Two fragments of an old Horae border on last page. Historiated P, containing the Crucifixion, 28 mm., on 2ᵃ; two pieces of border on 18ᵇ.

187 × 128 mm. Title in facsimile, and leaves 9-12 wanting. Green morocco, by Bauzonnet.

GUI MARCHANT'S THIRD DEVICE.
(FROM NO. 537.)

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